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ABSTRACT

This unit of the Flexible Learning System (FLS), designed to give adults working with children aged 4-8 an understanding of a Black perspective, focuses on the use, and rationale for using, a Black perspective to analyze and evaluate the illustrations and written content of children's books. A Black perspective, including the contemporary and historical experiences of Black people, is applied to illustrations and text to determine whether the Black Experience is portrayed in complete and accurate terms. Criteria derived from a broad range of cultural characteristics are used to analyze and evaluate illustrations and text. Readers are guided in the application of criteria to selected books and provided with opportunities to check themselves against the evaluations provided in the unit. Also included: a historical overview, discussion suggestions, criteria for judging the historical accuracy of written material, and references to resource materials in the area of Black experiences. Books are noted for use in application of the unit criteria. Other related FLS units: "Analyzing Children's Books from a Chicano Perspective"; "Helping Children Develop Healthy Self-Concepts"; "Enriching Literature Experiences of Children." (Author/SB)

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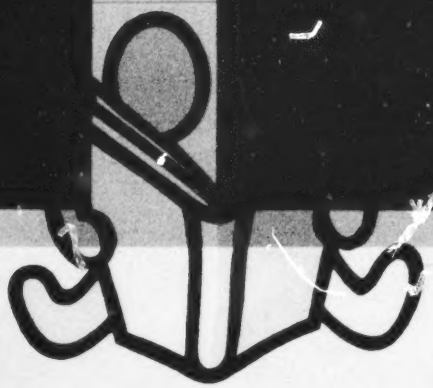

selecting children's books with a Black perspective

2

THE FLEXIBLE LEARNING SYSTEM—COMPETENCY-BASED LEARNING UNITS FOR ADULTS IN EARLY CHILDHOOD EDUCATION

Selecting Children's Books with a Black Perspective

Preschool - Third Grade

by

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As with any Black Art, the product you see does not reflect the celebrations and pain that make for its reality. Perhaps the real message for understanding the Black experience would be to have a glimpse into the process and evolution of this work. For it is with this struggle that Black people, as one minister said, "make it somehow."

Other authors have filled autobiographies, biographies, and fiction with similar descriptions. Within this limited space, it may be enough to give special thanks to those brothers and sisters who were patient and willing to share themselves and their ideas to help me gain a continually emerging insight. Therefore, it is with deep respect and admiration that I share guardianship of this learning unit with:

Sister Alma Maxwell: Instructor in Black Studies at San Francisco State University.

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Special expression of appreciation to:

The Responsive Follow Through Program. This program advocates and implements the content and process in this unit as part of its program. This program was originally designed by Glen Nimnicht, Ed.D., with Denis F. Thoms, Ed.D., as its current director.

This manual is dedicated to

Ahlee and Frederic

The world is their learning environment. Therefore, I can not rest until my own and other children are able to "see themselves" as the experiences of our people in accurate and enhancing ways as we define them.

About the Author

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Much of her extra-occupational efforts have involved educational and political programs and organizations that focus on helping Black people to define themselves and control their environment. A special venture includes the development of an independent Black School.

Mrs. Lewis received a B.A. degree in Home Economics and Art from San Francisco State University and is currently pursuing a master's degree.

In her present position, she has written several papers that focus on teacher training and curriculum development relating to Black children specifically and operationalizing culturally pluralistic learning environments.

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The primary purposes of a teacher, however, in studying children, whether as a school or individually, should not be to promote...her own self-culture, but to get the facts that will aid in the culture and training of the children under her charge.

Edwin Kirkpatric, 1906

The real voyage consists not in seeking new landscapes, but in having new eyes.

To see the universe with the eye of another

Of a hundred others

In seeing the hundred universes that each of these sees.

Marcel Proust

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PRELIMINARY LESSON: INTRODUCTION TO THE LEARNING UNIT

Objective One:
The learner identifies his/her own understanding of, and reads research evidence that supports, the need for materials reflecting Black people in classrooms for young children.

Objective Two:
The learner clarifies what is expected of him/her in the unit and what he/she expects by reading an overview of the course, stating his/her aspirations as they relate to the materials, and discussing with the instructor to what extent and in what way those hopes can be realized during the learning experiance.

Outcome:
Each learner makes a statement about the reasons for undertaking the work, using his/her own preferred communication style.

Instructions

1. Look at the cartoon, "Luther," and read the quotation below it. Then participate in a group discussion while answering the questions on the following page.

"...White children spend most of their reading time in a mirror reflection of themselves, while Black children spend their time looking into that mirror."*

*Latimer Bettye, Starting Out Right Choosing Books About Black People for Young Children Preschool Through Third Grade, Wisconsin Department of Public Instruction, Bulletin No. 2314, 1972, p. 24.

a. Describe what you see when you look into the mirror.

b. If that mirror became a camera and followed you around all day, what would it record?

c. In what way do you suspect the reflection in the mirror to be different for white children than for Black children?

d. What are some of the images that children's books reflect?

e. Why is it important for Black and non-Black children to see Black images?

2. You may wish to take notes as the instructor summarizes some research evidence that points to the fact that Black and non-Black children need an expanded reflection of the world. The summary outline may include:

   a. Early racial recognition and self-acceptance vs. racism and denial.

   b. Enhancement of Black and non-Black children's self-concept through exposure to Black people and their culture.

   c. Expanding Black children's oral reading skills through the use of material that shows children actual background and experience as well as familiar and realistic settings.

   d. The treatment of Black people in textbooks. Or you may read "The Reasons for the Learning Unit: Research Evidence" (pages 6-9).

3. Now, in your own preferred style, write, verbalize, or draw a statement that reflects your understanding of the importance of including material about Black people in the classroom library.

4. Share your statement with the other learners in your group; use the space below to list the ideas that came up which you may not have considered.

5. List what you hope to get out of this learning unit.

6. The instructor will review the objectives, description, and the sequence with you, or you may read them (pages 9-15). Then, you will learn in what ways you will or will not be able to meet your own expectations.

The Reasons for the Learning Unit: Research Evidence

by Henry Banks

Self-Concept and Attitude Change

The racial attitudes of Black children have been investigated in a series of experiments. Researchers, using a variety of techniques, school settings, and geographical locations, have consistently arrived at the same conclusions.* Racial recognition in both Black and white children appears by the third year and develops in stability and clarity from year to year. Of major significance is the tendency found in these studies for Black children to prefer the color white. They frequently prefer white dolls and friends. Black children also often identify themselves as white or don't want to admit that they are Black. Black children's preference for white reflects their knowledge that society prefers white people. White children, also, generally prefer their white skin--showing that they, too, know that society likes whites better. Therefore, children's self-acceptance is largely determined by existing racial attitudes.

The identification of children's racial attitudes raises the question of how they get those attitudes. Racial attitudes are learned. But who or what teaches children to dislike themselves or members of another race?

More than six million non-white children are learning to read and to understand the American way of life in books which omit them entirely or scarcely mention them (Larrick, 1965). A great deal of damage is done to the Black child's self-concept; but the impact of all-white books on 40 million white children is equally bad. Although his light skin makes him one of the world's minorities, the white child learns from his books that he is "kingfish." There seems little chance of developing the humility so urgently needed for world cooperation as long as children are brought up on gentle doses of racism acquired through their books.

Most school systems and school administrators seem unaware that feelings of worthlessness are widespread among Black children; furthermore, such feelings greatly affect their schoolwork (Rosenfeld, 1968). All too often, the very materials of education--books--serve to lower the self-esteem of these children by totally excluding or distorting the roles of Black people in American life.

**Clark and Clark (1947), Clark (1963), Goodman (1954), Landreth and Johnson (1953), and Morland (1958). See Bibliography, pages 218-220.*

Does the content of textbooks influence the racial attitudes of children? With the great demand for change in textbook structure, researchers have attempted to look at this problem. One study (Georgeoff, 1968) tried to determine:

1. whether racial division in children can be lessened by a study of the Black heritage and contributions of America;
2. the influence of community contacts upon racial cleavage;
3. the degree of improvement of the Black child's self-concept when he has knowledge of his heritage; and
4. the degree of improvement of the white child's self-concept through study of the Black heritage and contributions to America.

The results of the research indicated that children do learn about Black people and their culture when exposed to the subject matter. White children as well as Black children learn this material without difficulty of emotional involvement. Finally, it was found that curriculum can have positive effects upon the self-concept of the children who study it, both Black and white. There was an increase in the self-concept of both white and Black students after studying Black history and culture.

Another study looked at the effect of curriculum materials that showed Black people in a favorable light (Litcher & Johnson, 1969). In the investigation, two groups of white second-grade school children were used. Children in an experimental group used (for four months) a multi-ethnic reader that included characters from several different racial and ethnic groups, while children in another group used the regular reader that included only whites. The results of this study clearly showed that the use of multi-ethnic readers in an elementary school will result in a marked positive change in attitudes toward Black people.

Another research study tried to modify negative racial evaluations in preschool white middle-class children through an experimental reading program consisting of storybooks presenting Black figures in a favorable light (Thompson, 1969). The results of the study showed a significant reversal from a low to a high percentage in positive adjectives associated with Black figures. This finding suggests that learning which changes attitudes can take place in the classroom through exposure to such readings.

Reading Gains Made by Using Materials that Show Children's Experiences and Children's Preferences for These Materials

When children's actual background and experiences are shown in books, the children

are likely to identify themselves more readily with the story characters. Such identification probably increases the interest appeal of books and makes reading easier. So children should prefer to use (and should demonstrate reading gains by using) materials showing their own culture.

A researcher tested these ideas by evaluating the City School Reading Program developed by the Detroit Public Schools and the Follett Publishing Company of Chicago (Barrett & Barrett, 1966). The program consisted of a series of reading textbooks for first, second, and third grades. The investigation was concerned with the first of three pre-primers in the reading program. The two series, one at a time, were given to the pupils. Six classes started with the City School pre-primers showing Black and white children in urban settings, while six others started with the standard pre-primers. After a fixed period of time, the books were switched. The teacher used the series as basic reading materials and tested the children immediately after they finished each series in order to find out what progress they had made in learning to read. After the students had read each series, steps were taken to find the interest appeal of each book and the children's attitudes toward the storybook characters.

Findings showed an overall increase in verbal reading ability among white and Black students. The City School series demonstrated very good results in accuracy of oral reading with Black children. The interest appeal of the City Schools series was far greater than that of the standard series, being very popular with those from different cultures, especially boys.

The preference of Black children for texts that show Black people in realistic and familiar settings was also demonstrated in another study (Barrett & Barrett, 1966). Researchers wanted to determine whether the possibility of role identification influenced the reading preferences of Black children. Three similar stories were selected for study. Two stories were selected from basal texts, whereas the third was written and illustrated by the experimenter. The first story was about a boy who lived in a pleasant home in the country, the second concerned a boy who lived in a European country, and the third depicted a Black boy in an urban environment. The stories were given to 21 Black boys and 19 Black girls to read. After reading the stories at random, the children were asked to decide which one they preferred for future classroom reading. The results were that 30 children preferred the third story about the Black boy in an urban environment, seven chose the story about the country boy, and one chose the story about the boy in the European country. It is evident from these results that the children preferred to read a story in which they could identify with the principal character.

As a result of this research,

we believe that exposing young children to positive materials about Black people can change and enrich their attitudes. These materials enable Black children to be more self-accepting and non-Black children to understand and respect a different group of people. Moreover, when Black children's interest is stimulated through reading about familiar settings and characters, reading scores will probably increase.

Unit Objectives

Seldom, if ever, does teacher training include important skills that can lead to the reform of book selection and to better use of existing materials. Therefore this learning unit will help you analyze books as a means of choosing appropriate materials about the Black Experience for preschool and primary children.

Teachers and teaching assistants are often faced with children who actively dislike or are uninterested in school, or who soon grow to be that way. The content of textbooks has been cited as a primary cause of this problem. The California Association of School Psychologists and Psychometrists issued a statement in 1970, pointing out that school curriculum is often not relevant or familiar to Black students. According to the Association, this gap between the students' experiences and the curriculum contributes to a dislike of, or lack of interest in school and to subsequent failure. Teachers, moreover, are in a key position to analyze books. In many schools, they are given the responsibility of selecting their own books from a list of specified publications.

As a result of this learning unit, you can expect to:

Understand the importance of judging books for their inclusion of the Black Experience, for Black and non-Black children, based on current research.

Be sensitive to the importance of including in any classroom materials relevant to the experience and culture of Black people.

Develop skill in analyzing the illustrations and written content of children's books in terms of (a) the Black perspective and (b) an understanding of the historical Black Experience.

Description

The learning unit, which has three lessons and several experiences within each, is designed so that you may work through it on your own or while participating in a course with other learners. It is created so that it can be personalized for you, by encouraging you to bring your own understandings to bear on the issues that are raised and by requesting that you select tasks and materials that you believe will be meaningful to you within the guidelines of the assignments. The resources which you will need to complete the course are:

a copy of this guide

several books of your own choosing, from the local library

four resource books (which you will need with this guide):
Evan's Corner, Elizabeth Hill
Goggles, Jack Keats
Black BC's, Lucille Clifton
Song of the Empty Bottles, Osmond Molarsky

pen or pencil

Lesson One focuses on illustrations in children's books. You read a handbook lesson. Then you apply what you have learned (1) by using content-analysis skills to analyze a book that you select and (2) by selecting books that fit some guidelines that are given. The lesson contains book-evaluation forms and instructions. Moreover, a group session is provided to allow you the opportunity to think about the information and to share your ideas and your books with other learners.

Lesson Two is designed to provide background for analyzing the written content of children's books by using a Black perspective. You will participate in a series of four group experiences which guide you toward understanding the uniqueness of each culture's perspective. You will read an article that provides information about the Black perspective and children's literature. You will conclude this lesson by suggesting guidelines for looking at books while using a Black perspective and using an analysis instrument to analyze one or more books.

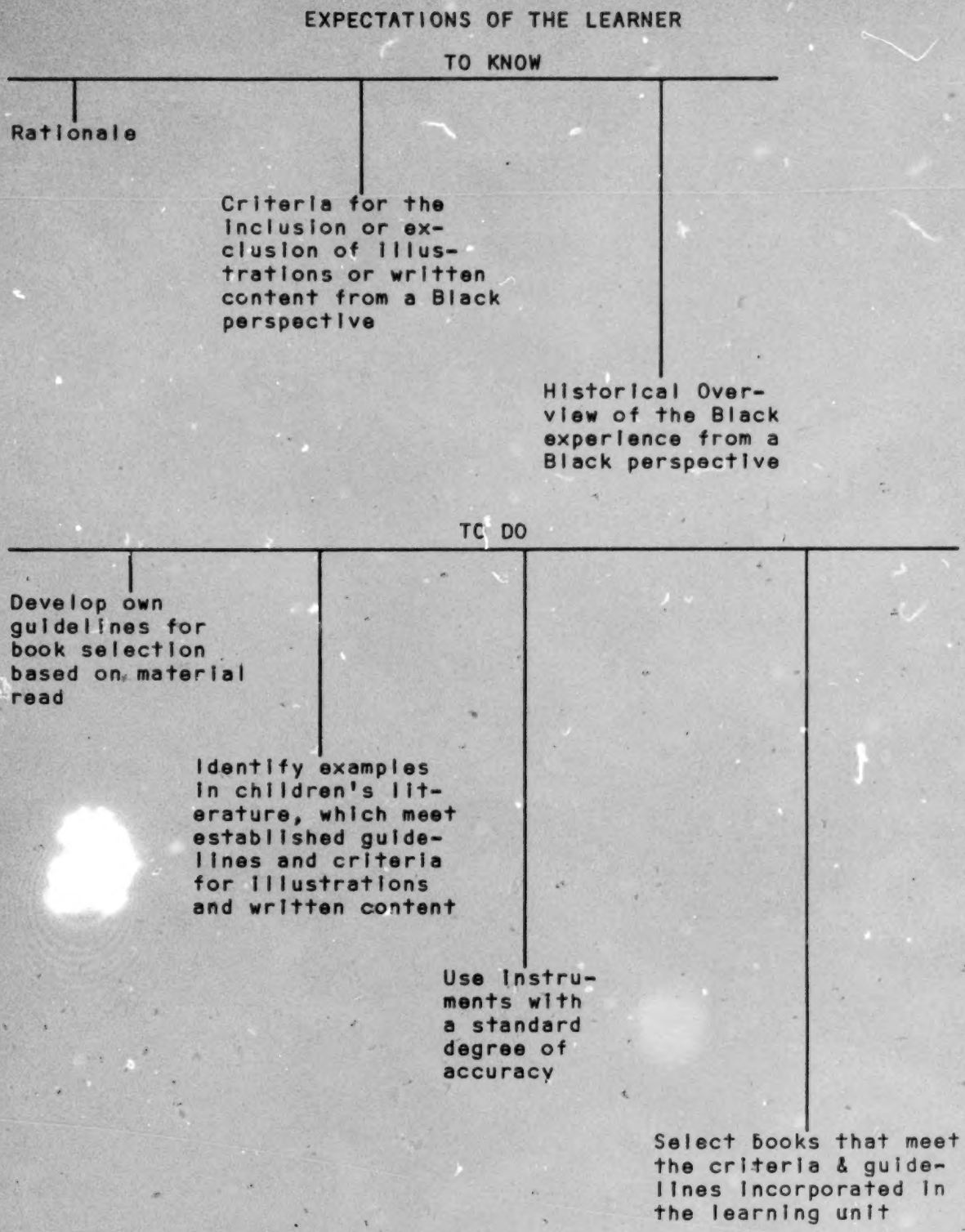
Lesson Three focuses on analyzing the historical accuracy of the written content of informational and pictorial books. The foundation of this analysis is based upon your knowledge of key facts related to the Black experience. You may either pass a test or acquire the information through reading. After completing this task, you will use the analysis instrument to analyze a recommended book. This lesson concludes with an individual or group project in which an availability survey is conducted to determine to what extent books for and about the Black experience are available in the classroom library.

The learning unit concludes with a posttest that measures your ability to select books from a Black perspective and to state reasons for the importance of this learning unit and the guidelines within it, for Black and non-Black children.

MOVING TOWARD A CLASSROOM
THAT SUPPORTS CULTURAL PLURALISM

	Representation	(Potential for) Relevance
Personal (the child)	There are books available appropriate to the age level of the children	Available books contain family composition Neighborhoods Interest and Customs, etc.
		Familiar to the children in the classroom. Children write own stories
		Each child sees, expresses own reality
Ethnic Group	Books are available which depict the ethnic group of the children in the class	The available books contain illustrations, values, customs, goals and are written by authors of the ethnic group being depicted
	The ethnic group of each child is represented	The content and manner of representation of each ethnic group is from the perspective of that group
	Books are available about different ethnic groups	Books are available which demonstrate people of different ethnic groups interacting in positive ways
Cultural Pluralism	Special holidays with an ethnic focus are recognized	Materials depicting different ethnic groups are available on a daily basis to be incorporated in learning activities
	Different ethnic groups are represented	Different ethnic groups are represented with equity, on a daily basis

Note: Most examples above are books. However, the ideas are applicable to other materials and learning experiences.


EXPECTATIONS OF THE LEARNER
TO KNOW
Rationale
Criteria for the inclusion or exclusion of illustrations or written content from a Black perspective
Historical Overview of the Black experience from a Black perspective
TO DO
Develop own guidelines for book selection based on material read
Identify examples in children's literature, which meet established guidelines and criteria for illustrations and written content
Use instruments with a standard degree of accuracy
Select books that meet the criteria & guidelines incorporated in the learning unit

Sequence

The course sequence describes the possible order in which you may go through this learning unit. You may expect that some modifications may take place which the instructor will discuss with you. There are approximately 18 hours of group work and 15 hours of outside work. We would expect that if you are taking a two-hour course, the group will meet eight or nine times. You will find the sequence outlined on the next few pages.

COURSE SEQUENCE

TIME (in hours)		CLASSROOM	OUTSIDE CLASSROOM
In Classroom	Outside Classroom	Tasks	Tasks
2		Preliminary Lesson: Learners' expectations discussed, summary of research evidence and course overview. Assignment defined.	
	2		Rationale Statements developed. Read Lesson I (pages 17-43). Select book for classroom use.
2		Preliminary Lesson: Share and submit rationale statements. Lesson I: Review instructions for illustration analysis assignment. Learners participate in the exercise and share the results with the group Lesson I: Define Exercise B (page 44).	
	3		Complete Exercise B. Prepare to share the results of Exercise B (pages 44-46).

COURSE SEQUENCE

TIME (in hours)		CLASSROOM	OUTSIDE CLASSROOM
In Classroom	Outside Classroom	Tasks	Tasks
2		Lesson I: Share the results of Exercise B. Lesson II: Participate in group discussion Exercise A (page 52) and Exercise B (page 55). Assignment defined.	
	2		Complete Assignment Lesson II Experiences C & D. Be prepared to discuss Experience with the group. Complete Experience E - Read "The Black Perspective in Children's Books."
2		Lesson II: Complete and share Experience F. Discuss written assignment and apply results to Experience F. Experience B. Define Assignments One and Two (pages 78-121).	
	3		Complete Lesson II: Experience G, Assignments One and Two.
2		Lesson II: Share the results of the two experiences. Lesson III: Overview of the Lesson. Learners choose to take quiz of begin the reading assignment.	

TIME (in hours)		CLASSROOM	OUTSIDE CLASSROOM
In Classroom	Outside Classroom	Tasks	Tasks
	3		Complete Lesson III: Reading Assignment. Prepare for Experience C.
2		Lesson III: Experience C. Participate in follow-up discussion. Take Quiz or begin Experience D-E.	
	2		Complete Lesson III: Experience D, E, & F.
2		Lesson III: Share Responses, Experience F. Review instructions for Experiences H and I.	
	2		Complete Lesson III: Experience H. Begin Experience I.
2		Lesson III: Share results of Experience H. Those who have completed Experience H successfully apply it in a new way.	
	2		Complete Lesson III: Experience I.
2		Lesson III: Experience I. Share results and discuss implications for classroom use.	
	2		Review skills and concepts acquired for final Quiz.
2		Summary of group's experience. Posttest	
20	22 hours	Approximate total hours for the course.	

LESSON ONE

"For Children, Books begin with Pictures"

Mary Hill Arbuthnot
(excerpt from Children and Books, 1964)

ILLUSTRATIONS REFLECTING BLACK PEOPLE

Objective One:
You become aware of some guidelines for depicting Black people in illustrations by reading material that is provided.

Objective Two:
You use the guidelines for depicting Black people in illustrations as the basis for analyzing a book and selecting a range of books.

Objective Three:
You develop content-analysis skills by following directions for the book analysis.

Outcome 1:
You will be able to determine whether or not a book adequately represents Black people in illustrations.

Outcome 2:
You will be able to select a range of books that together depict some diversity within the Black experience and that omit stereotypes.

Illustrations

By the time children are four years old, they are excitingly aware of all they see and hear around them. Their inquisitive delight at the details of a flower or an ant does not surpass their recognition of the races of characters portrayed in books and in other pictorial detail. It is with this issue that we raise our concern about what they see in the illustrations found in literature about Black people. For among the wealth of available material, either through exclusion or misrepresentations within the material, children are faced with misinformation about people who are Black, and about themselves in the world around them. In this lesson you will be looking at both how well or poorly Black people are included in material and the way in which they are included. You'll become concerned with excluding books that contain illustrations which stereotype Black people.

Instructions:

1. Read and discuss "Illustrations Showing Black People," starting on page 20. You may want to underline, use question marks, or make notes in the margin to identify points in the material that:

   a. you believe are very important

   b. you've had some related personal experience with that you would like to share with the group;

   c. you disagree with (jot down why);

   d. you don't understand and want more information about.

2. Then do the two exercises immediately following.

3. Complete the related task described on page 36.

Illustrations Showing Black People

To develop an interest in books, young children are generally first given picture books with little or no text. The natural inquisitiveness of children leads them to explore the various parts of these books. They soon discover that pictures have meaning. As children have futher experiences with books, they look with more understanding at the details of pictures. In other words, children learn to "read" picture long before they learn to read words. Hence, to young children (especially prereaders and beginning readers) the main value and the main interest appeal of a book comes from its illustrations.

The importance of illustrations in children's books is quickly apparent. Today the artist-illustrator has a major role in the production of children's books. His work determines to a large extent whether or not the books will sell. In fact, visual elements now play a more significant role in books and magazines for all ages.

However, high-quality printing and color too often lead many parents, teachers, and librarians to make hasty and uncritical choices of children's books. Hundreds of books are now sold on the strength of they bright, colorful pictures alone. Some of these books are worthwhile; but too many of them are poorly written. In many the pictures are not so good as they should be. For despite brilliant colors, children look for familiar details in pictures. Thus, illustrations in children's books should be more than decorative. Their purpose must be evident and their meaning clear.

Textbooks and resource books are tools used to teach children to read. The illustrations in these books are vitally important in capturing and maintaining the interest of pupils. Pictures help interpret characters and situations in the stories. However, to be truly interesting, the books must show people with whom the pupils can readily identify; this fact is especially important for Black children who often do not come to school with experiences that the school supports. Their interest in books can be stimulated and kept alive by books showing people and situations that fit their own background.

As children thumb, casually or intently, through the pages of literature, they are saturated, through the images they see, with information that society feels is important. It is our basic assumption that the creations of authors and illustrators presumably reflect society's values. And, since racial discrimination has existed in a seriously enough degree to cause major

laws to be passed guaranteeing Black people basic human rights and freedom from discriminatory practices, reading materials have reflected the tenor of these times.

Until the past few years, nearly all children's books showed all people as white in their illustrations. Of the few integrated books, most showed only one or two dark faces in a crowd. These illustration reinforce attitudes of racial superiority in white children and attitudes of racial inferiority in Black children. Including only one racial group, especially in textbooks, and omitting another demonstrate that one group is thought to be greater than the other. Moreover, it is quite unnatural for Black people, and other minority groups, to be completely omitted from textbooks that are supposed to teach democratic living.

As a result of much pressure and protest, there have been some changes and some improvements in books in recent years. One or two brown faces have become more common in textbook illustrations. Although these brown figures are supposedly pictures of Black people, they can be misleading because they seldom show actual physical characteristics of Black people, such as broad facial features and coarse hair texture. There are obvious problems when only colors are changed in book figures. For example, a young Black girl, looking at an integrated textbook, was asked what differences she noticed between her old textbook and the new integrated one. She replied that "some of the kids in the new textbook are sunburned." These "sunburned" kids are supposedly Black children; but despite the brown skin color, this girl, and probably other Black children, fail to identify the figures as Black people.

The problem is further complicated by the fact that light-skinned Black children who feel left out when reading a textbook that shows only so-called average-looking Blacks. If Black children are to relate easily to pictures of Black people, and non-Black children are to have opportunities to gain accurate information, a book or a range of books must be provided depicting Black people realistically. Therefore, we would expect to see Black characters with varying skin hues (from light to dark complexions), with a range of hair colors, hair textures, and styles, with variations in lip, eye, and nose formations and in body builds. Reflecting this deversity within the appearances of Black people not only is authentic but increases the possibility for an individual Black child to see himself represented in the material which he is experiencing.

Another major concern in evaluating these integrated tests is the extent to which Black persons are shown as responsible, contributing members of society. Illustrations rarely place Black individuals in positions of authority. Too often token integration is achieved simply by placing one or two dark faces in the

background. In order to establish in the minds of young children the important contributions and achievements of Blacks, they must see Black people as central figures in society rather than as mere onlookers. The central characters are people in the picture whom you notice first, who are usually in a central or prominent position, and who frequently are in active rather than passive postures. More than one person in an illustration may be classified as a central character. For example, illustrations often show an interaction of people, such as a conversation; in this case, both of the people involved in the conversation are central characters.

Actually, showing Black people in children's literature may have been a critical first step several decades ago. But currently our own sensitivities have been quite piqued as we continue to be showered with material from the media that is either racially offensive or disastrously misrepresentative because of omissions that scream loudly to people aware of the ex-- periences of Black people. In a recent issue of a movie review guide, an article entitled "Movie Stereotypes Under Fire" details the objections of the Hispanic, Asian, Native American, and Black peoples to movies of the 1930s and 1940s. These films reeked of ethnic stereotypes. Fortunately, many of those films once perceived as "outstanding" have been withdrawn from the television market because they depict Black characters as being rolling-eyed cowards or dull-witted, (as you may remember from old Shirley Temple films). It is with these images in mind that we suggest a critical look at the nature of stereotyping in children's literature. For it is crucial that books that perpetuate myths and demeaning exaggerations be eliminated from our schools and libraries.

A stereotype is an oversimplified or biased way of thinking, especially about persons and social groups. (For example, think of American slaves as being always obedient and docile is a myth, since history shows that many different ways of protesting bondage were the actual reality.) Just about everyone agrees that stereotypes are undesirable. However, most of the objections voiced against stereotypes are somewhat in error. One of the most common arguments states that stereotypes are objectionable because they are generalizations about categories. This objection suggests the idea that we ought to react to each person and event as a unique entity. This is neither possible nor desirable.

If we could measure every feature of a space-time event, it would indeed be unique. Nothing ever repeats itself exactly, not even the changing of the traffic light on the corner. But due to the crudeness of our measuring instruments, it is almost impossible to register all distinctive features. Therefore, it is necessary to express some common features or make a classification system. If we were to

legal assistants

refuse to make any generalizations about events, we would deprive ourselves of some very useful knowledge. In our example of the traffic light, we might fail to realize that traffic crosses the intersection when the facing light is green. We may fail to acknowledge that Black people throughout the world have a collective history of being raped from our motherland and made bonded people.

Of course, not all generalizations about categories are useful. The key questions is: Does the generalization fit the facts? Accurate generalizations about persons and events are valuable in that they let us anticipate future events from past experiences.

Perhaps the most outstanding and lasting stereotypes are of the ethnic type. The accuracy of these stereotypes is particularly difficult to determine because, for the most part, they are attitudes that cannot be proven true or false. Consider the following typical racial stereotypes: "Blacks are lazy" and "Chinese are supersitious." Can you even imagine facts that would establish the truth or falsity of such stereotypes? By making the statements, someone is saying, in effect, that Blacks have behavior patterns and Chinese have beliefs that are not accepted in American culture. So they are labeled "lazy" and "superstitous."

We think stereotypes are objectionable because of their ethnocentrism. Ethnocentrism is the belief that the race and culture of one's own group is superior to that of all other groups and that the values, beliefs, and behaviors of another group are not equally valuable to us. Another objection to stereotypes is that they suggest that people within an ethnic group have inborn and unchangeable psychological or social characteristics. Finally, stereotypes are dangerous because when we always show that we expect some behavior, we may force someone to behave as we anticipated. For example, studies show that a child who is constantly told that he is bad is likely to act "bad."

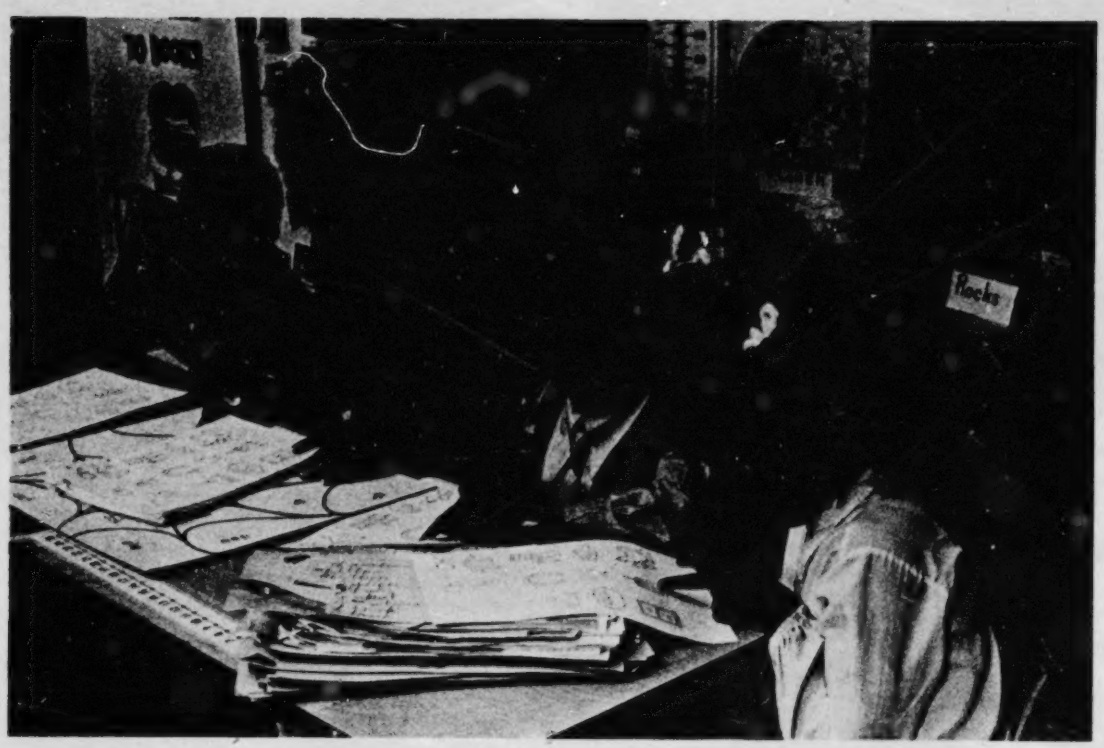
Stereotyping occurs in two forms in children's literature found in the classroom or public library: either by presentation of such limited information that a broader, more accurate picture is ignored or by inclusion of material that is either demeaning to the reality of Black people's experience or is blatantly offensive. To avoid stereotyping caused by omission, you should look for children's books with illustrations that include the following guidelines. Below each is an explanation for its importance. In addition to depicting a range of physical appearences (detailed on page 21), illustrations should show:

1. A Variety of Household Units

Young children, being dependent on family members for a relatively long period of time for satisfaction of their needs,

(l. to r.) father, son, and mother.

(l. to r.) daughter, mother, and son.



Pupils and teacher (second from left).

(l. to r.) president and vice president of savings and loan company.

tend to absorb the structures of their family. When books, movies, television, and other media fail to reflect the family structures they can actually identify with, the security of Black children is threatened. The children feel that they and their families are left out, unimportant, and unworthy. The family is usually the first social group that young children encounter. Through the family, children's physical and psychological needs are cared for. These needs are variously described as a need for nourishment, a need for warmth, a need to escape harm, and a need for affection from mothers and fathers. The family is also the primary agency for passing along the culture. Therefore, materials that relate to the child's day-to-day interests and familiar home environment offer a more effective approach to individual guidance. Teachers should use stimulating materials to help students identify with the educational process.

Because Black households are quite varied, it is important that at least the following family types be included within the classroom: male and female with children; single female or male with children; elderly adult male or female living with family; other relative and/or non-relatives living with the family.

2. Black Adults (of Both Sexes) in a Variety of Occupational, Labor and Responsibility Roles--Especially Black Males in Professional Roles

We believe that the books a child reads should give him support for his own way of living and for the beliefs and values that are fostered in his living environment. Moreover, a book should take him beyond his own, unique experience and expose him to the range of options and methods that other people like himself have used. Consequently, role models should be depicted in illustrations. The importance of role models in shaping children's behavior is supported by research. Furthermore, many parents can testify to the fact that their children imitate their own behavior.

The failure of books to provide a variety of role models for Black students is a form of stereotyping. We are concerned that Black and non-Black children begin to see Black people in a variety of occupational and community roles.

Many factors may be considered in selecting an occupation--interest, aptitudes, knowledge of other occupations, etc. It is important for children to become more aware of occupational choices. But knowledge alone is not a guarantee that the individual is truly free to choose. Other factors, such as prevailing racial attitudes toward occupations, tend to complicate the selection process. These attitudes generally suggest that Black persons are not qualified for or able to enter into certain "high-prestige" occupations. Books that stereotype Black male and female adults in reference to occupations fix attitudes about those occu-

pations in the minds of Black pupils. Black pupils believe that the only occupations open to Black persons are the ones in which they are shown. This limitation will deprive the Black community of needed expertise. The Black community, like any other community, needs its supply of artisans, professionals, etc., if it is to become economically and politically self-sufficient.

Community role models, as defined in this lesson, are Black persons who work toward wiping out some of the problems in the Black community; for example, tutors, freedom-school teachers, and legal and medical assistants.

3. A Variety of Interior/Exterior Settings that Reflect Conditions of the Black Population as a Whole

Living environments for Black people should reflect, through artistic interpretation, the vast variations present throughout the various regions of the country and the differing economic circumstances in which people exist.

4. Black Characters with Facial Features and Body Postures that Are Alive and Demonstrate Expressions Compatible with the Situation

Black people are expressive. It is unfortunate when illustrations depict individuals or groups as statues, as being emotionless, or as a meaningless blur. We should expect to find illustrations which, by depicting human customs, enable children to become involved in the accompanying story. Therefore, warmth, lively expression, and the ability to exude joy and a celebration for living should be seen, as well as the necessary pain, concern, and effort which emerge through unhappiness, loneliness, struggle, and hard work. People should appear to have a purpose or aim. And the character images should demonstrate these facets of human experience.

5. Black Characters with Varying Skin Hues (from light to dark complexions), with a range of hair colors, hair textures, and styles, with variations in lip, eye, and nose formations and in body builds

Conversely, illustrations should avoid the stereotypes that are overtly or subtly inherent in such depictions as:

1. Black Adults Shown Just Standing, Sitting, and Gazing Aimlessly

2. Black Characters Only in Non-Central or Non-Active Roles

3. Black Characters Who Appear Unjustifiably Fearful, Comical, Festive, or Humorous when Situations Don't Warrant It

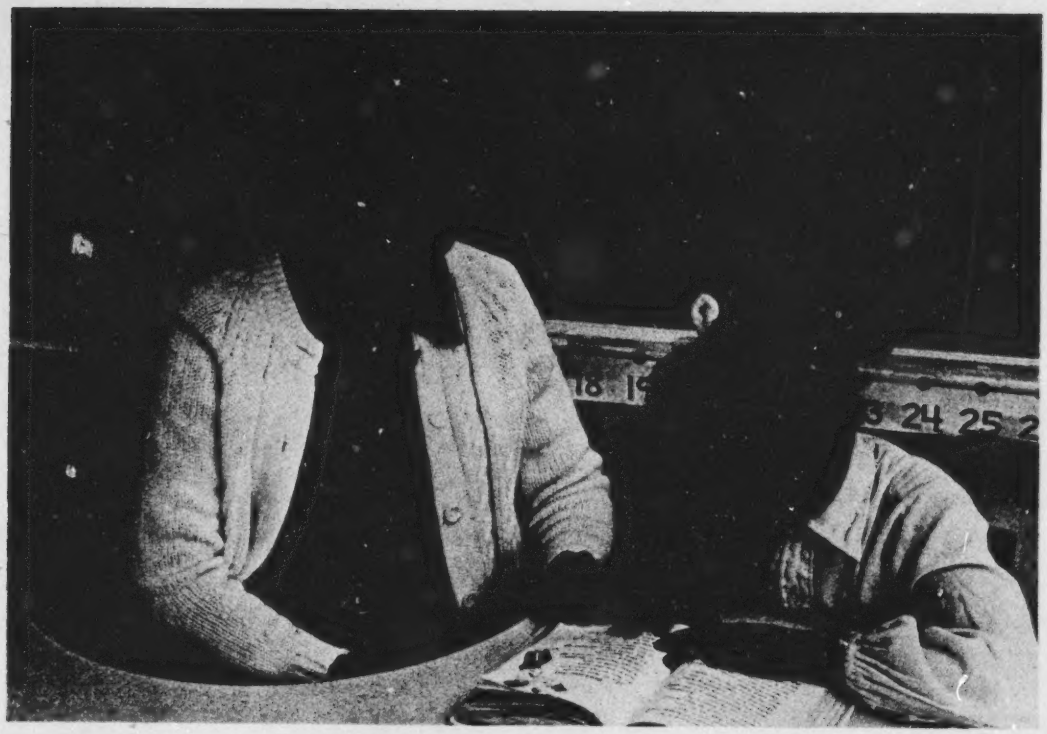
4. Black Characters Who Appear Weak, Kneeling, Subservient, Dumb, Timid, Scared, Rigid, or Lifeless

5. Books Where the Color Black Depicts Negatives (Black Outfits for Criminals)

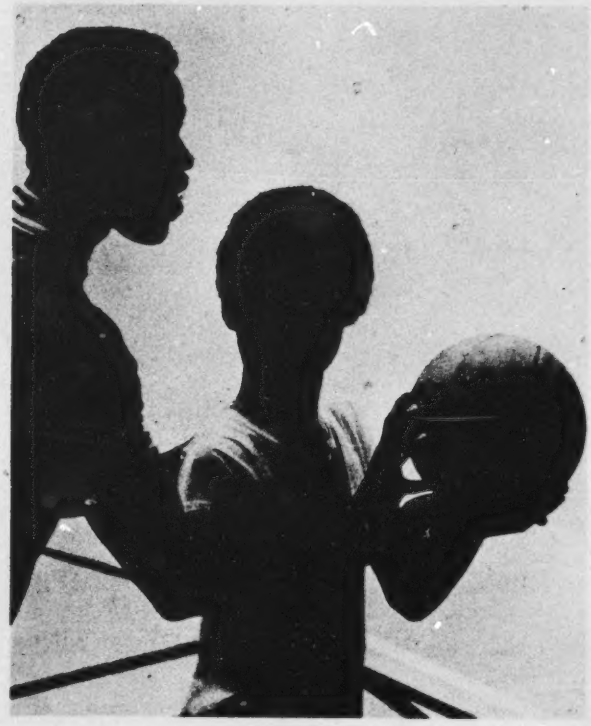
(l. to r.) dentist and doctor from Ebony Vol. XXV No. 6, April, 1970, page 45, Johnson Publishing Company, Inc., Chicago, Illinois

(l. to r.) sons and father from Ebony, Vol. XXV No. 2, December, 1969, page 182. Johnson Publishing Company, Inc., Chicago, Illinois.

(r. to l.) mother, daughter, and grandmother from Sepia, Vol. 19 No. 3, March 1970, page 77. Sepia Publishing Co., Fort Worth, Texas.



(l. to r.) tutor and student



(standing) hair stylist from Bayviewer, *Vol. III, No. 24, May, 1969, page 16. Lelo Associates, Berkeley, Calif.*

(l) Professional basketball player

6. Black Characters Who Appear All Alike, with Unidentifiable Characteristics or Individuality

7. Black Females Depicted Only as Bulky, Obese Physical Figures

8. Black Males Absent in Community Settings

You should not expect to find the variations described in the first four guidelines within any one book. Consequently, the range of books available to children should illustrate the kind of variety that is important for them to see. However, textbooks, especially social studies books, should be analyzed for the variety that they display, because their primary focus is to guide children to understand people and human interaction.

Illustration Exercises

Introduction

On the next several pages are exercises designed to increase your understanding of the information discussed in "Illustrations Showing Black People." The focus is on analyzing material for its compatibility with what we expect to see in children's literature. In the first exercise (starting on page 32) you are expected to analyze a book for whether or not Black people are included, to what extent Blacks are included, and for how realistic they seem. The second exercise (on page 44) may be an individual or group project to find books that illustrate diversity among Black people while excluding demeaning or offensive illustrations. Accompanying each exercise is a set of instructions that detail the materials you will need to complete the task.

Exercise A: Analyzing Illustrations

Objective:
To determine to what extent a book includes black people, Black people in central position, and Black people who appear realistic--by analyzing the book using an evaluation instrument.

Materials Needed:
1. A book of your choice (for teachers of grades K-3, a social studies book or other text is recommended).

2. Checklist Form, page 37

   Evaluation Worksheet, page 40

   Illustration Scoresheet, page 43.

Instructions:

1. Select the book you want to analyze.

2. Skim the book quickly to become familiar with it. Use it if it has evidence of representing Black people.

3. You will be using three specific techniques for analyzing books:

   Technique 1: Determine if there is an adequate percentage of illustrations showing Black people.

   Technique 2: Determine if there is an adequate percentage of illustations showing Black people as central characters.

   Technique 3: Determine if the illustrations reflect the physical features of Black people.

4. In order learn these techniques, you will need some preliminary information. Four data-collecting activities will provide you with the information needed to carry out the techniques. Follow the instructions starting below in order to gather the data you need.

5. Use the evaluation worksheet (page 40) to calculate the percentages and their adequacy for Techniques 1 and 2.

6. Then complete Technique 3 by answering the questions on page 35 and recording the summary of those answers on the Evaluation Worksheet (page 40).

7. Use the Illustration Scoresheet as a guide to determine if the book you choose is appropriate to use with young children. Reject the book for children's use if it is in any way demeaning to Black people.

Technique 1

Instruction A:

Starting from the title page of the book, count each illustration that includes people;

ingore those illustrations that include only houses, animals, cars, etc. At this time, do not consider the race of the people in the illustrations.

Although this assignment may seem quite tedious, it should give you keener insight into the way the book depends on illustrations and the extent to which these illustrations show people. The number you obtain, from counting the illustrations which have people in them, will be used in determining whether or not there is an adequate percentage of illustrations that show Black people.

Instruction B:

After you complete your count, record on the Evaluation Worksheet the number of pictures that show people. When your count has been recorded, go on to Instruction C.

Now read Instructions C and D below and follow them using the book you selected.

Instruction C:

Start again at the title page of your book. List the page number of each illustration that shows Black people. The page numbers should be listed on the Checklist.

Technique 2

Note:
You may have some difficulty in deciding whether or not some illustrations are of Black people, tanned white people, or some other ethnic group. When possible, refer to the text in order to make an accurate judgment. However, since the trend in textbooks is to avoid mentioning race (and to provide only multiracial pictures), you may get little help from the text of the book. Therefore, in most cases you will have to rely mainly on skin color as the major index of race.

Instruction D:

Classify each of the illustrations which include Black people as either showing Blacks as central characters or showing Black as non-central characters. The third and fourth columns of the checklist (page 37) are labeled "Central" and "Non-central" respectively. If any Black people are shown as central characters in each illustration, place a check mark (✓) in the "Central" column of the checklist opposite the illustration page number. But if all of the Black people in the illustration are non-central characters, place a check mark in the "Non-central" column of the checklist. The procedure is further explained in the checklist directions (page 36).

Reminder:
Your analysis of whether Black people are shown as central or non-central characters is important in determining whether token integration is achieved by merely placing a Black person in the background of an illus-

tration, or whether a sincere effort has been made to recognize contributions, achievements, and worth of Black people by depicting them as key members of our society. In making your analysis, remember the following definitions of central and non-central characters

Central Characters

The central characters are people in the picture whom you notice first, who are usually in a central or prominent position, and who frequently are in active rather that passive postures. More than one person in an illustration may be classified as a central character. For example, often illustrations show an interaction of people, such as conversation; in this case, both of the people involved in the conversation are central characters.

Non-Central Characters

All persons in the picture who are not central will be called non-central. For example, bystanders watching two people talking to each other are non-central characters.

These ground rules will help you to make an accurate classification.

Rules:

1. If two or more people are interacting with each other and if their interaction is the main feature of the illustration, all characters involved in the interaction are classified as central characters.

2. If other people are in the background observing the interaction of the main characters, these observers are classified as non-central characters.

3. If all characters in the illustration are engaged in the same activity, without any characters being more distinctive than others, the characters all share equal status. Classify them all as central characters.

4. If there is only one person portrayed in the illustration, this person is a central character.

Note:
If the illustration shows a Black person as a central character, even if other Black people are non-central characters, the illustration should be classified as showing Blacks as central characters. However, if only white people are portrayed as central and all Black people are pictured as non-central characters, the illustrations should be classified as depicting Blacks as non-central characters.

For a summary of instructions C and D, read the "Review of Checklist Directions" on page 36. After you have read the review, turn to the Checklist. and complete the assignment.

Technique 3: Illustrations reflect the physical features of Black people.

This task requires your judgment. You are asked to look at the physical characteristics and expressions of the Black characters illustrated. You are to judge whether Black people are shown realistically. Using the book you choose, answer the following questions by checking those characteristics which you see.

___1. The complexion color of the Black character(s) has warmth and liveliness --rather than appearing dull.

___2. Black characters display more than one skin hue. (Even in the same family, Black people's complexion coloring may vary.)

___3. The facial features (nose, mouth, etc.) of the Black characters look representative of the appearance of some Black people.

___4. The hair coloring, texture, and styles appear representative of some Black people.

___5. Facial and bodily expressions of the characters appear compatible with the story situation.

___6. Illustrations, which may be cartoons, are not exaggerations that may cause a Black child to be embarrassed or a non-Black child to laugh because of their demeaning nature (e.g., whites of eyes standing out to make the character look popeyed, nose spread almost the width of the face, etc.).

___7. Body "language" appears to be in motion and involved.

Now turn to the Evaluation Worksheet (page 40) and summarize your response at the bottom of the page.

Review of Checklist Directions

Using the checklist on the next page, begin with the title page of your chosen book. Follow instructions C and D. For example, if the title page shows a Black person, write "title page" in the column labeled "Page No." Then go on to instruction D. Following instruction D, decide whether or not any of the Black people in the title page illustration are shown as central figures. If so, place a check mark in the "Central" column. If all the Black characters in the illustration are shown as non-central characters, place a check mark in the "Non-central" column.

After you have completed instructions C and D for the title page, turn to the next page in the book which has an illustration that shows Black people. Again follow the same two instructions. First, list the page number that the illustration appears on. Second, decide if the Blacks are shown as central or non-central characters.

To complete the assignment, go on to each illustration showing Black people, following the same two instructions, until you reach the end of the book. (When you complete these tasks, conclude the assignment by doing Technique 3 as described on the previous page.)

Checklist

No.	Page No.	Central	Non-Central
1			
2			
3			
4			
5			
6			
7			
8			
9			
10			
11			
12			
13			
14			
15			
16			
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18			
19			
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21			
22			
23			

No.	Page No.	Central	Non-Central
24			
25			
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28			
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31			
32			
33			
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35			
36			
37			
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39			
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41			
42			
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44			
45			
46			

No.	Page No.	Central	Non-Central
47			
48			
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68			
69			

No.	Page No.	Central	Non-Central
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72			
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90			
91			
92			

No.	Page No.	Central	Non-Central
93			
94			
95			
96			
97			
98			
99			
100			
101			
102			
103			
104			
105			
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107			
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110			
111			
112			
113			
114			
115			

No.	Page No.	Central	Non-Central
116			
117			
118			
119			
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135			
136			
137			
138			

Evaluation Worksheet

Title of book

1. Total number of pictures that include people____. (for example, 109).

2. Total number of pictures showing Black people____. (for example, 52). This is the number in the first column of the checklist which is opposite the last page number you wrote on the checklist.

Technique 1: Determine Whether There is an Adequate Percentage of Illustrations Showing Black People

a. Divide the total number of illustrations showing Black persons by the total number of illustrations that include people. For example, suppose your checklist indicates that there are 52 pictures with Black persons out of a total of 109 (pictures that include people). Then, divide number of illustrations depicting Black people by total number of illustrations that include people =

$$\frac{52}{109} = .477$$

or

$$109 \overline{)52.000} \quad .477$$

436
840
763
770
763
7

b. You obtain percentage by multiplying by 100, that is, 0.477 x 100 = 47.7% or

$$\begin{array}{r} 0.477 \\ \times\ 100 \\ \hline 47.700 \end{array} = 47.7\%$$

c. The total percentage of Black people described in this book is_____. (for example, 48%).

---

3. Check the box that corresponds to your answer.

For Resource Books				For Textbooks
70 to 100%	☐	Excellent percentage of illustrations that show Black people.	☐	50-100%
40 to 70%	☐	Standard percentage of illustrations that show Black people.	☐	20-30%
40% or less	☐	Inadequate percentage of illustrations that show Black people.	☐	Less than 20%

Note the evaluation on the preceding page is based on the percentage of illustrations including Black people and not on percentage of people who are Black. A high percentage of illustrations including Black people does not in any way limit the possibility that other racial and ethnic groups are adequately represented. An integrated textbook might conceivably have 70% to 100% of the illustrations that include people of several heritages; for example, African, Native American, Asian, Latin, or European. The intent of the criterion is not an exclusive textbook, but an inclusive one.

Technique 2: Determine If There Is an Adequate Percentage of Illustrations Showing Black People as Central Characters in the Pictures that Include Black People

1. Count all check marks in the "Central" column
   Total_____(for example, 35.)

2. Count all check marks in the "Non-central" column
   Total_____(for example, 17.)
   The total number of "Central" check marks plus the "Non-central" check marks should equal the total number of illustrations showing Black people.

   Example: 35 central
   +17 non-central
   52 total number of pictures that show Black people.

3. Divide the total number of illustrations that show Black people as central characters by the total number of illustrations that include Black people.

   Example: (total number of check marks in the "central column)
   35
   52 (total number of pictures showing Black people)

4. Obtain percentage by multiplying by 100; for example, 67.3%

5. Check the box that corresponds to your answer:

☐ 50 to 100%
Excellent percentage of illustrations that show Black people as key figures.

☐ 20 to 50%
Standard percentage of illustrations that show Black people as key figures.

☐ Less than 20%
Inadequate percentage of illustrations that show Black people as key figures.

Technique 3: Determine If Illustrations Show a Realistic Representation of the Physical Appearance of Black People

If you checked items 1-6 on page 35 check here	☐	Good treatment of Black people
If you checked 3 of the items check here	☐	Standard treatment of Black people
If you were unable to check item 6, check here	☐	Inadequate treatment of Black people; reject the book

Illustration Scoresheet

Book Title: _____ Author _____

Publisher _____ Date _____ Location _____

Instructions: Use the results of the information on the Evaluation Worksheet to score the book you analyzed.

Area	Score	Check Appropriate Box	Points Book Received
Technique I	Illustrations Showing Black People	Excellent ☐= 10 Standard ☐= 5 Inadequate ☐= 0	_____
Technique II	Illustrations Showing Black People in Central Positions	Excellent ☐= 10 Standard ☐= 5 Inadequate ☐= 0	_____
Technique III	Illustrations Reflect Physical Appearance of Black People	Good ☐= 10 Standard ☐= 5 Inadequate ☐= 0	_____
Stereotypes	There are no stereotypes in the book (as listed on pages 28 and 31 of this guide)	No stereotypes ☐ Stereotypes are present* ☐	
		Total Score	_____

Point Range	Book Rating
24-30 =	Excellent ☐
15-22 =	Standard ☐
0-14 =	Inadequate ☐

**Reject the book if stereotypes are present.*

Exercise B: Diversity Among Books Instructions

Objective:
Learners demonstrate an understanding of the variations within the experiences of Black people by selecting books that illustrate these variations and do not have stereotypes depicted.

Resources Needed:
Worksheet entitled "Diversity Illustrated in Books About Black People," page 45. Many books about Black people. (Use the public library or the instructor's display.)

Task:
Select a book or a series of books that fit the items under each category on the worksheet entitled "Diversity Illustrated in Books About Black People."

Instructions:

1. During a class meeting, the instructor and learners should decide whether each learner is to find books for the entire list, or whether one learner will focus on one category and select books that represent the items within it.
2. After the decision is made, go to the local public or school library and select children's books about Black people from the shelves.
3. Then, thumb through the books, looking carefully at the illustrations.
4. Place in a separate pile those books that satisfy the category (e.g., Black Family) and the items underneath it (for example, Female Adult with Children).
5. Then look at each book to be sure that it does not have any of the demeaning stereotypes listed on pages 28 and 31. If it does not, write in the book title, author, and publisher on the "Diversity Illustrated in Books About Black People" sheet (for example, Lexau, Joan, Benjie, On His Own, Random House).
6. Share your list with other learners.

Diversity Illustrated in Books About Black People

Note: When you have selected a book with good-quality, non-stereo-typical illustrations for an item, write its title in the middle column. Blank spaces have been provided for you to write in categories which you desire.

Category	Author	Title	Publisher	Date
Black Family				
Two adults plus children				
Female adult with children				
Male adult with children				
Family with three or more children				
Family with elderly adult				
Family with relatives				
Family with non-relatives				
Black Male/Female Occupational Roles				
Administrators M/F				
Professionals M/F				
Non-professionals M/F				
Laboring Workers M/F				
Other M/F				

Category	Author	Title	Publisher	Date
Black Community Setting				
Urban Rural Suburban North South West East				
Other Category*				
Other Category*				

*Other categories may include: physical appearance, interior home settings, recreation, use of free time, etc.

Exercise C: Follow-up Discussion

1. Bring the books to class and share them with the other learners by:

   a. presenting an overview of each story

   b. showing an example of the quality of illustrations

   c. describing to what extent you were, or were not, able to locate examples to fit the category(ies) you were looking for

   (or)

   d. If you identify any examples of stereotypes that you believe the other learners should be aware of in a book, taking the book to your next group meeting and discussing why you believe it is important that the book should not be placed in the classroom library.

2. Ask questions about any of the criteria for understanding illustrations that are still unclear to you.

LESSON TWO

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THE BLACK EXPERIENCE: A UNIQUE REALITY

Objective One:
By participating in a series of exercises that focus on his/her own personal experiences, the learner understands that individuals and groups of people perceive situations and circumstances uniquely.

Sub-Objective:

a. Given a common set of stimuli, learners describe their observations from their own points of view. Then they share reasons why they believe some responses were similar and others different.

b. Each learner analyzes a child's book for its similarity to and difference from his/her own personal experience.

c. The learner classifies personal examples into categories that are transferable to cultural groups.

Objective Two:
The learner identifies critical issues for looking at children's books from a Black perspective by reading an article, classifying the information into cultural group categories, and participating in group discussions about the article.

Objective Three:
The learner uses an assessment instrument to analyze the written content of children's books as viewed through a Black perspective.

Outcome 1:
The learner can express (via writing, verbalizing, or drawing) some reasons why individuals or groups of people have unique perspectives.

Outcome 2:
The learner can use an assessment instrument to analyze children's books from a Black perspective.

a. The learner can find examples to meet the guidelines on the assessment instrument.

b. The learner can determine whether or not a book is acceptable for use from a Black perspective.

Experience A: What Do You See - and Why?

Resources Needed:
Image (next page, or shown on overhead projector), ashtray or magazine. Large group.

Instructions:

1. Look at the image (on the next page or on the overhead projector); then record below, or report to the group, all the things that you see.

What I see in the image:

1.

2.

3.

4.

5.

6.

7.

2. Compare what you see with others in the group.

3. Write below and share with the group some of the reasons you think people see things differently or similarly.

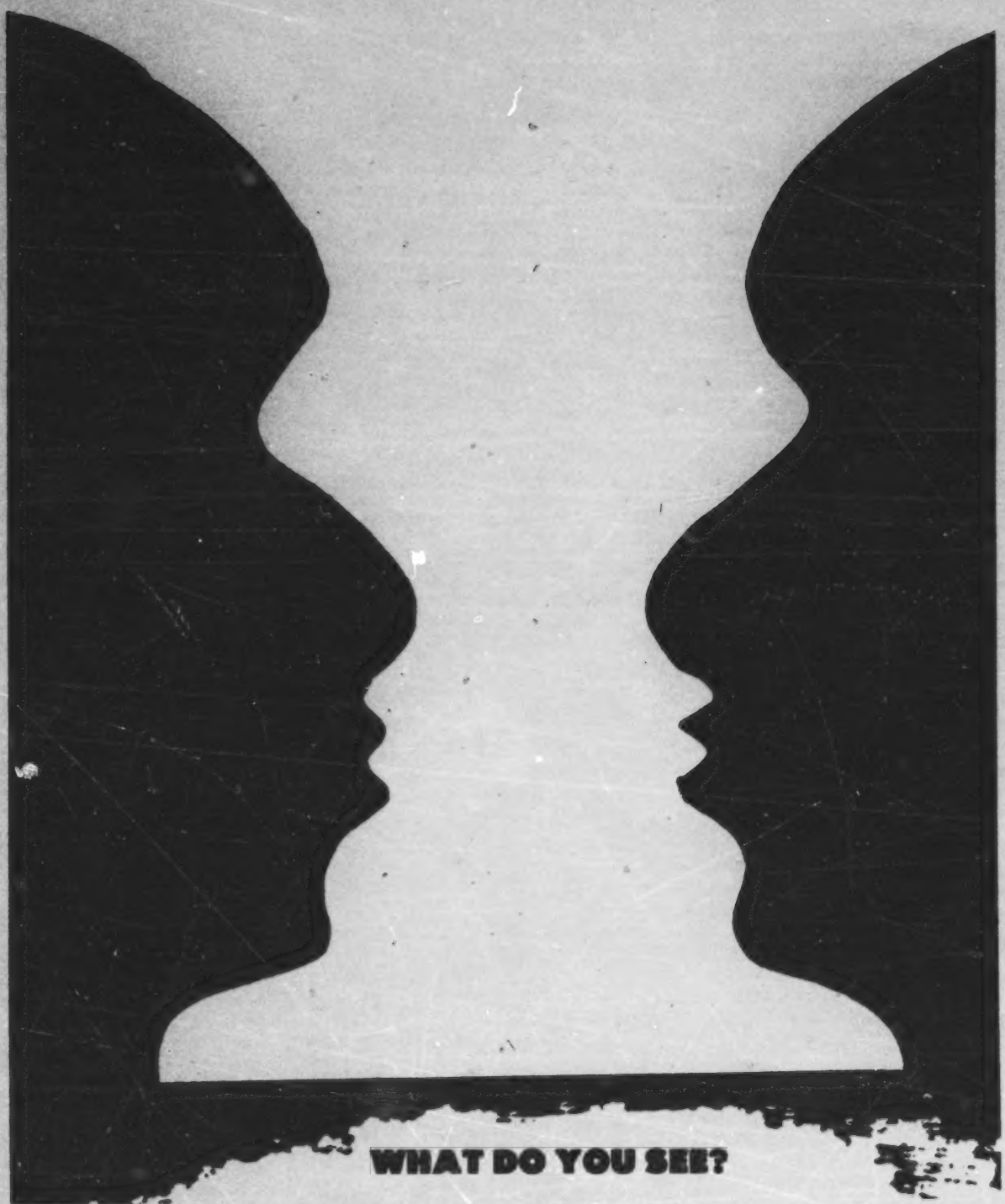
4. Look at the ashtray (or book or magazine) presented to you. Check the response which is appropriate to you.

   a. Is it meaningful to you? ☐

   b. Is it familiar but with little meaning? ☐

   c. Is it unfamiliar? ☐

5. Write the reason for your response.



WHAT DO YOU SEE?

6. Share your response with other learners. List the reasons others give for their responses as they share them.

7. Summarize your own conclusions about why different people have different perspectives (about what they see or find meaningful) by selecting one of the following three choices to express it. (Use the space provided to write or draw your statement or tell it to the instructor and group.)

Experience B: Comparing Personal Life Realities

Materials Needed:
Book: Evan's Corner

"My Reality vs. Evan's Reality" Record Sheet (below)

Nature of Group: Small or large

Task:
1. Read the story Evan's Corner.
2. Put on your "child hat" by recalling when you were Evan's age. Write below all the things you can think of that were similar and different about your experience and Evan's. (Alternative: this may be done within a group discussion.)
3. Share your list with the group.

My Reality vs. Evan's Reality

Similar	Different
1.	1.
2.	2.
3.	3.
4.	4.
5.	5.
6.	6.
7.	7.
8.	8.
9.	9.
10.	10.

Experience C:
Using Cultural Categories to Clarify Examples of Similarities and Differences of Personal Experiences

Task:
Working independently or in a group, use the examples on the similarities and differences worksheet above to complete the Cultural Matrix on the next page.

Instructions:

Use the written content in the book for the information you write about Evan's Corner.

CULTURAL MATRIX

Categories	Evan's Experience	My Experience
Personal Description a. name b. physical description		
Environmental Circumstances a. family composition/ structure b. family relationship c. friends (peers) d. housing - facility - furnishings e. nature of the community		
Experiences a. general activities b. hobbies, recreation, interests		
Problem Solving a. goals b. methods for resolving conflicts or dilemmas c. decision maker d. who/what contributes to the solutions		
Nature of Folkways a. customs b. habits c. rituals		

Experience D: Ethnic Group Realities

Resources Needed:
Cartoon (page 49)
Your own imagination

Instructions:

1. Look at the cartoon and read the caption beneath it.

2. Then answer the following questions about this cartoon (share your responses with the group):

   a. What makes the name of the bandage inappropriate for all of the children?

   b. What can be done to make the bandages more appropriate for each?

   c. What other examples can you give of items or situations that take place that do not take into consideration the differences among groups of people?

   d. Why do you believe the perspectives of different groups of people should be included in children's books?

   e. In what way do you believe that the perspective of Black people is, or is not, being included in children's books?

Discussion notes:

Discovering and Using the Black Perspective

Note:
During the last several experiences, you have compared your personal perspective with those of the characters in the book and of your learning group. The experiences which follow, in this lesson, are included to help you gain and use information from a Black perspective about what should be included in and excluded from children's books.

First, you will read an article that describes some considerations for looking at children's books from a Black perspective. Instructions for this activity are below.

Then you will use an assessment instrument to analyze the written content of a book for children. The instructions for this task are on page 79.

Experience E: Discovering the Black Perspective

Material Needed:
Article: "Black Perspective in Children's Books"
(pages 64-77)

Study Guide Sheets, next page (optional)

Pencil or pen

Instructions:

1. Read the information in the article. Use your own preferred style for identifying and remembering the issues that are discussed.

2. You will be expected to know, from a Black perspective, some things to look for that should be included, and not included, as they relate to the cultural categories that you used on page 57.

3. To aid you, we have provided a Study Guide which you may want to use to help you retain essential information as you read. Use it if it is useful to you.

4. This lesson will be followed by a group discussion to clarify any questions you may have about the article.

5. However, if you feel that the information is clear to you, you may go ahead and answer for yourself the questions (listed on page 77). And then...

6. Use the assessment instrument by following the instructions beginning on page 78.

Study Guide Sheets

1. What information did you gain about a Black perspective in children's books related to:

   What is a Black perspective?

   Who is the resource for a Black perspective?

   The kind of questions the Black child should be able to answer from reading stories from a Black perspective.

2. What kind of information should children's books include about Black people related to...

   Physical appearance?

   Environmental circumstances?

   Experiences of the characters?

Conflicts, goals, and personal solutions?

Variety within the group?

Ways of doing things?

3. What kinds of things are demeaning or are stereotypes from a Black perspective?

Role models?

4. What other important information did you gain?

BLACK PERSPECTIVE IN BOOKS FOR CHILDREN

"I, too, sing America. I am the darker brother."*
"(America never was America to me)"**

These lines from two poems by Langston Hughes indicate the dichotomy of American life for black Americans. They suggest what "blackness" should mean in the context of American life, and what it does mean. Neither message is new. Every leading spokesman of every generation of black Americans has revealed the depths of bitterness engendered by the frustration of being the darker brother in a white America. Only recently, however, have we begun to face the difficult fact that "whiteness" is still the major criterion for full participation in American life. W.E.B. DuBois emphasized the extent of this condition when he depicted the black American as born into

> ...a world which yields him no true self-consciousness, but only lets him see himself through the revelation of the other world. It is a peculiar sensation, this double-consciousness, this sense of looking at one's self through the eye of others, of measuring one's soul by the tape of a world that looks on in amused contempt and pity.***

Our increased awareness of these facts puts a new responsibility on all of us concerned with children's literature. It points to the necessity to re-examine children's books about black Americans, and to begin from a fresh standpoint. We can be glad that the days of direct caricature are behind us, but a less obvious misrepresentation is widespread in children's books

Judith Thompson, a former high school English teacher, is currently chariman of the Education Committee, Lawrence Douglas County NAACP.

Gloria Woodard was until recently an elementary school teacher in Lawrence, Kansas, and now lives in Washington, D.C.

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**Langston Hughes. "I, Too, Sing America," in The Weary Blues, Knopf, 1926.*

***Langston Hughes. "Let America Be America Again," Esquire Magazine, July 1936.*

****W.E.B. DuBois. "Souls of Black Folk," in Black Voices, edited by Abraham Chapman, Mentor, 1968.*

today. We must ask to what extent and by what means have narrow ethnic attitudes pervaded books about black Americans, even those books specifically written "to further interracial harmony"? We must ask whether these books are providing meaningful identification for black children, as well as real insight for white children into the historical, ethnic, and cultural characteristics of black Americans. Finally, we must frankly ask whether the image of the white American has been made to seem more desirable than that of the black American in these books.

The popularized slogans "Black Pride," "Black Power," and "Black is Beautiful" are based on the most universal concern of man: identity. They deal with the eternal questions--who am I, where did I come from, where am I going? Of the two literary genres, fact and fiction, it is the fiction which is too

"Stevie...provides black ghetto children with identification. (John Steptoe) simply presents a problem familiar to all children--the intrusion of a younger child on a small boy's time, friends and family..."

often irrelevent and inadequate as a guide to answering these questions for black children. The histories and biographies are illuminating black experience: the fiction is not. The histories are providing identification and inspiring pride, in self, in ethnic group, in African heritage; the fiction is not.

The research required of a writer of non-fiction partially explains this. It must be granted that to have been, and to be, a black in America is a unique and perhaps unprecedented human and historical experience. As an ex-slave advised Julius Lester in his introduction to To Be A Slave, "If you want Negro history, you will have to get it from somebody who wore the shoe and by and by...you will get a book."* Whether a writer is white or black, if he immerses himself in the history of a period or in the life of a man, he must to some degree "wear the shoe" to report the experience accurately.

Fiction demands a similar kind of "self-consciousness." As James Baldwin puts it. "One writes out of one thing only--one's own experience."** The credentials of the writer who undertakes a book about blacks must include a black perspective based on an appreciation of black experience. "Good intentions" are not enough. The writer of books about black children must understand the importance of ethnic consciousness before writing about the goal of ethnic irrelevancy. Conscious of the inequities suffered even after many blacks became "just plain Americans," blacks today refuse to erase the "black" from black American. They refuse to make invisible that one attribute which connotes their unity, culture, and heritage. Certainly, integration and assimilation are not possible until the recognition of and respect for these differences are fully realized.***

Hopefully, we can all learn to "wear the shoe," actually or vicariously, but we are not all qualified to write about what we learn. It is this combination of black consciousness and creative ability which will finally result in good books about black children. When a writer lacks these credentials, the result is too

*Julius Lester. To Be A Slave. Dial Press, 1968.
**James Baldwin. "Autobiographical Notes," in Black Voices.
***Author's note: *It is important to recognize that Black people are moving from the objectives of integration and assimilation toward the goal of liberation (see page 154 in this guide). "...for the Black man to support the norms and values of the larger society means to support his own inferiority. ...the Black community must define what is 'good' and desirable and what is 'bad'...from the standpoint of its own interests and conditions of its existence. ...the healthiest line of development for the Black man would be toward group solidarity and cohesion and the sense that being a Black man has positive value." Edward Barnes, et al., Black Psychology, Harper & Row, 1972 (p. 176).*

often a kind of verbal ministrel show--whites in blackface--rather than the expression of a real or imagined experience derived from wearing the shoe.

Too many of the integrated books or books for "interracial harmony" tend to reinforce the very attitudes they are trying to dispel. In too many of these books the white child dominates the story. He is the controlling factor, the active character. The focus of the story is on his character development. The black child is then necessarily placed in a subservient role. He is the passive character. He is the problem which causes the white child to act. He literally and figuratively waits for the white child to invite him in, to figure things out, to be enlightened. In short, the black child is the problem: the white child has the problem.

In Fun For Chris, by Blossom Randall, Chris the white boy is shown in a fully depicted environment, complete with understanding mother, doting grandmother, lovely home, fenced-in backyard with all the childhood toys: swing, sandpile, ladder, etc. Toby, the Negro boy, is a shadow in comparison. We are told he is older than Chris; he refers to a mother for whom he runs errands: he teaches Chris to build sandcastles, and he is, as Chris discovers, "brown all over." Other than these few references to a life, family, and environment of his own, Toby has no identity except as Chris' playmate, as the beneficiary of Chris' largesse, for which he waits every day, sitting outside the gate.

It is not what is said about Toby that raises objections to this book, it is what is omitted. The story gives a white child no insight into the real life of a black child, and it gives a black child no real reflection of himself. The perspective is that of a white world, a world in which the black child is an outsider who endures while the world decides his fate. Told from such a perspective, all the explicit explanations of human equality or racial irrelevancy cannot rise above the implicit inferences of white "superiority."

In the many books for older readers dealing with racial conflicts--in schools, the ghetto, "white" neighborhoods, at the swimming pool, etc.--the implications of white superiority take several forms. In these books, rarely are blacks depicted as effecting the changes that affect them. In fact, the blacks in these stories are represented as ineffective, whether as individuals, American citizens, or an ethnic group. They neither protest, demand, or even suggest that changes be made. Moreover, they are often made to blame themselves rather than society for the various conditions of extreme poverty, segregation, or social ostracism. Nor do these books present a coalition of black and white working to effect changes--a cooperative endeavor based on mutual respect. Instead, the happy ending or successful endeavor is usually due to the intervention of a white benefactor.

In Call Me Charley, by Jesse

Jackson, the moral is clear. The success of black endeavor is dependent upon the magnanimity of white people. In order to receive the bestowal of this magnanimity, black children must meet certain standards set by a white-middle-class society. The index of acceptability is often marked by superficial criteria which are set even higher for blacks, whether they be manners, standards of dress, or speech patterns. It is Charley's mother who instructs her son in the ways of the white world and the role of the black boy in it. These instructions consist of platitudes that are demeaning and repressive:

You'll have to keep out of trouble. It ain't like you were one of the other boys...And watch your manners, boy. Good manners go a long way to help a colored boy get along in this world. You got to keep trying. You got to work harder than anybody else.

By the end of the story, all these platitudes are realized by Charley (with the help of his friend's white liberal parents)., and one more "exceptional" Negro has been accepted by the white world.

The perverse relationships that racial discrimination engenders have not been misrepresented in this book or in others with a similar theme. In a climate of prejudice, blacks do have to try harder and be better in order to be accepted into schools, jobs, or neighborhoods. However, by revealing the situation and only obscuring both the real solutions and the real feelings of blacks about these conditions, the various systems of institutionalized descrimination are made to appear inevitable.

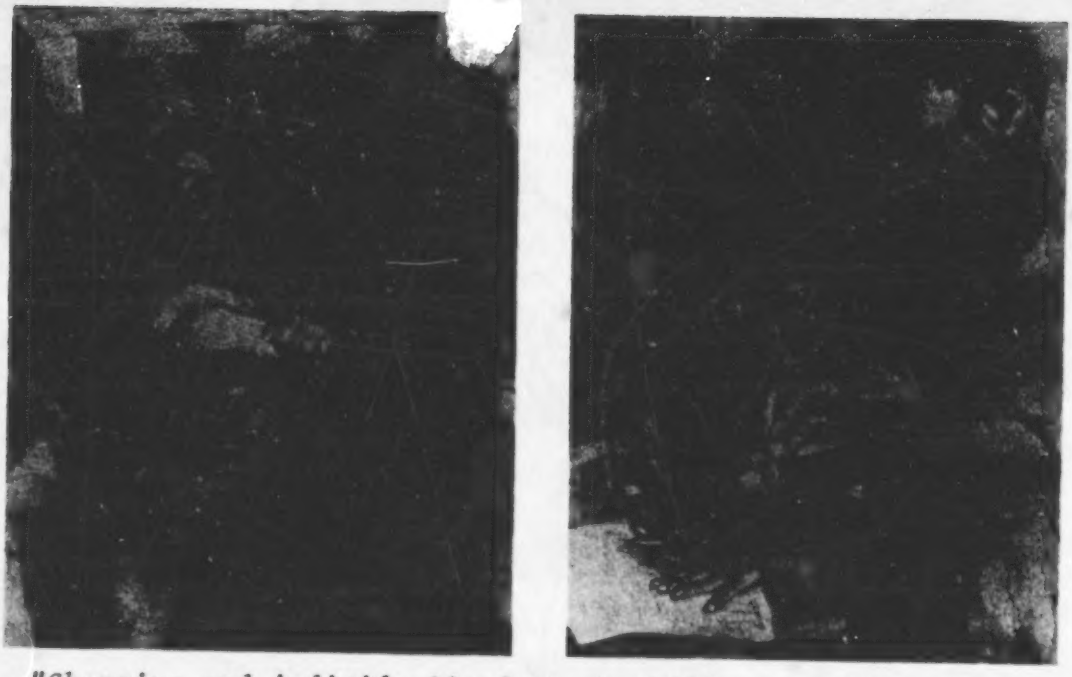
In the novel Tessie, written by the same author and published last year, a slightly greater sense of "black consciousness" is evinced by the younger generation--Tessie and her friends --while the idea of integration through the acceptance of individual exemplary Negroes is shown as an older-generation viewpoint.

Another facet of the white perspective is seen in the social significance attached to skin pigmentation. The hierarchy, of course, is that white is best and extreme darkness most undesirable.

In The Empty Schoolhouse, by Natalie Carlson, the narrator, Emma Royall, makes these remarks about the difference between herself and her sister:

> Lullah is the spittin' image of Mama and her kin. Her skin is like coffee and cream mixed together and she has wavy hair to her shoulders. Me, I'm dark as Daddy Jobe and my hair never grew out much longer than he wears his.

That the comparison of these physical differences is not simply an objective appraisal is revealed within a few lines, wherein the emphasis is clearly on self-depreciation (italics my own): "Little Jobe looks like me and Daddy Jobe, *but* he's a handsome little boy *all the same*."--or in spite of the



"Charming and irdividualized black children are the central characters...in Sam by Ann Herbert Scott..."

fact that he is dark and has short hair.

The objections are to the subtle and probably unconscious perspective which presents a young black girl in terms of self-hatred and a feeling that white is preferable to dark. On page one, fourteen-year-old Emma introduces herself to us in terms of self-worthlessness: "I always tell myself, since you quit school in the 6th grade, you'll never by anything but a scrub girl at the Magnolia Motel." Her sense of identity is sharply circumscribed by her employment throughout the book: "You'll just have to try to be the best scrub girl there is," she reminds herself repeatedly and in various ways. When the priest conducts the annual blessing of the sugar cane harvest, Emma comments: "it made me feel like I was made special by God and real important to Him even if I was just a scrub girl." Finally, she is overcome by a feeling of nostalgia when her father relates the "good old days" of picking sugarcane: "I wish I'd lived then... I'd be a field hand instead of a scrub girl." Not only is it unrealistic for a young girl to identify herself entirely and on all occasions in terms of her occupation, it is an exaggeration which turns the admirable traits of endurance and perseverance into a mere caricature.

The glorification of poverty has been a familiar theme in children's books throughout the ages. One immediately thinks of Louisa May Alcott's Little

Women or Dickens' Christmas Carol as two examples. Both books provide children with a dramatization of how, with courage and high optimism, people can overcome or cope with the indignities and deprivations that poverty can engender. The writer who undertakes the description of such a situation, however, walks a thin line between developing characters who courageously make the best of a bad situation, and characters who, by their reaction to this situation, glamorize abject poverty.

Evans Corner, by Elizabeth Starr Hill, a book for younger readers, succeeds in walking this line, and the result is an intimate story about a back boy whose yearning to find a corner of his own in the midst of a large family in small quarters is immediately recognized as a universal one. The focus of the story, however, is not on the family's impoverished condition, but on the personal problem of the child and his solution to it. The book reveals a sensitive understanding of children and their need for

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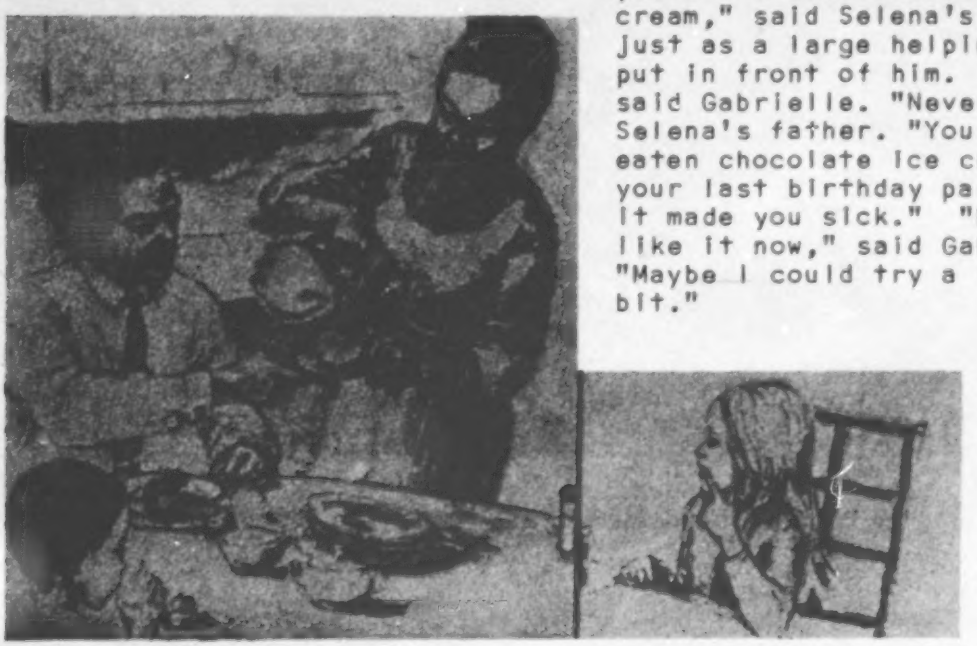
When Gabrielle had finished most of her turnip, trying to look as if she liked it, Selena's father said, "Now it's time to clear the table and do the dishes,



Selena." "But I haven't had any dessert," complained Gabrielle. "Why, you know we always have chocolate ice cream for dessert on Thursday, and you don't eat chocolate ice cream," said Selena's father just as a large helping was put in front of him. "I don't?" said Gabrielle. "Never!" said Selena's father. "You haven't eaten chocolate ice cream since your last birthday party, when it made you sick." "Maybe I'd like it now," said Gabrielle. "Maybe I could try a little bit."

"The better books...lead children naturally to the conclusion that differences--in personality, abilities, background--are desirable among people."

both a corner and companionship. It also reveals an understanding of the ghetto situation, in which some ingenuity is demanded for one to find a corner of his own.

A book for older readers, Roosevelt Grady, by Louisa Shotwell, however, involves an entire family's search for a corner of its own, a "Promised Land...a place where everybody can be somebody." It is the story of a black migrant worker's family and its search for security and stability--a job, a home, a school. Patience, courage, endurance, and optimism are present as characteristics of the Grady family. But, despite its good intentions, this book reinforces stereotyped beliefs about Negroes as a race, rather than individualized solutions to universal problems. The idea on which the story is based suggests that blacks do not have very high expectations, ambitions, or ideals. Furthermore, the situations the family encounters are always appalling; the response of the characters is inappropriately cheerful. In short, the story depicts people striving for, settling for, and reacting with enthusiasm to subhuman conditions.

At one point in the story, the family finds itself occupying the attic floor of a house "with a roof so low and sloping that most places...even a nine-year-old could easily bump his head" and with windows filled with dust and cobwebs, and with drawers and cots to sleep on that "smell of dirty clothes and dust." Stock responses come from each member of the

Suddenly the two little girls looked at each other and started to laugh. And their laughter sounded in the night like silver bells beneath the streetlights beneath the stars beneath the soft black sky.

From Gabrielle and Selena by Peter Desbarats

family. From Mama: "Those dormer windows give our attic a real glory." From six-year-old Matthew, "as he wrinkled up his nose and sniffed at the smell of dirty clothes and fish": "It's a satisfactory smell. I like it."

It is this vast discrepancy between situation and response, between event and reaction, that results in characterization wholly unrealistic. The nine-year-old hero, Roosevelt, responds similarly to an authoritarian, brow-beating teacher: "Maybe she...wasn't such a bad teacher after all...even if she did teach with a stick... Maybe the Opportunity Class was a good place for bean-pickers. A place where they could

find out things. If they asked." These words of apology, justification, and self-recrimination are spoken by a black character, but the words are white. If a black child were to identify with this boy, he would have to incorporate in his perception of life that 1) being beaten or abused by a teacher is an acceptable practice; 2) there is a caste system in our democracy, which, if you are of a minority--bean-picker or black--means there are specially designated, circumscribed facilities for you; and 3) if you don't get an education under these conditions, it's your own fault. You didn't ask the right questions.

At the end of the story, Mama's dream of a Promised Land is supposedly fulfilled in the attainment of a remodeled bus with cold running water and a little potbellied iron stove to keep them through winters known to be so harsh that their white benefactor cautions them: "Nobody has stayed in one of these buses all through to spring, but that's no reason you shouldn't try." The mother's response is not mild relief, but tearful joy: "I like it fine, Roosevelt...All I don't like is thinking about when ...we have to leave all this behind."

In a land of opportunity and a multi-million dollar economy, is it realistic to depict a family finding happiness and fulfillment in the attainment of less than substandard housing? The mother's high optimism should be inspiring; but if the final outcome for this family is considered fortunate, the optimism here borders on simple-mindedness, and the final conclusion the reader makes about these people is the racist platitude: "It sure don't take much to make them happy."

A Fair Judgment?

The question sometimes arises as to the legitimacy of any kind of literary judgment which takes sociological or historical factors into account. The British author John Rowe Townsend states that:

> to assess books on their racial attitude rather than their literary value, and still more to look on books as ammunition in the battle, is to take a further and still more dangerous step from literature-as-morality to literature-as-propaganda--a move toward conditions in which, hitherto, literary art has signally failed to thrive.*

In part, one must agree with Mr. Townsend's thesis. Books should not be evaluated only in terms of the racial attitudes presented in them. In fact, it would be better if books were not written for the sole purpose of presenting certain racial attitudes. When the principal concern of literature becomes polemics and manifestos, idea replaces characterization, and the reader leaves the book with a slogan rather than an experience. And whether that

*John Rowe Townsend. "Didacticism in Modern Dress." The Horn Book Magazine, April 1967.

slogan be "Black Power" or "Brotherhood," the reader will be cheated of sharing the conflicts, dilemmas, and personal solutions which result from individualized characterization.

On the other hand, it is precisely because we have failed to examine our own racial attitudes fully enough that the sociologically determined stereotype continues to predominate in books about black children. Such stereotypes are created when the traits assigned to a character do not derive from the story, but from assumptions about all members of the community or ethnic group. They produce not only an inferior literature; they encourage simplistic notions about human nature and reduce the complexity of personality to a formula.

The very appearance of blacks in American literature has been historically and culturally determined. The abnormal invisibility of blacks in American literature corresponds to the invisibility foisted on them by American society. When blacks were finally represented in literature, they were presented in terms of the conceptions white society had of blacks, rather than perceptions of them as individuals. Thus, blackness is depicted as a stigma, poverty as an inevitable condition to be endured with cheerful optimism, and the solution to racial discrimination as the independent effort of individual blacks who are strong enough to pull themselves up by their own bootstraps.

The inferiority complex of an Emma Royall, the limited horizons of the Gradys, the obsession of Charley's mother with conventions of acceptability, are realistic in the sense that such distortions of the healthy personality do in life exist. However, it has not been emphasized that these traits are not inherent; they are not ethnically derived; they are not natural. The characters in these books fail to show that it is one's environment which engenders such perverse self-images. It has not been made clear that the environment itself is unnatural, man-made.

Unless conscious efforts are made by those who read, review, and publish children's books, blacks will continue to be left out, shaded in, or given a token place outside the mainstream of children's literature. To readjust the balance, black writers, artists, and consultants must become involved in replacing the sociological images with the many and varied self-images of black Americans. The range of individuals within the black culture is as great as that within any other ethnic group. It is those books which give us intimate experience with this great range of characters, all of whom are black, all of whom are different, that will finally further interracial harmony.

To judge literature in terms of the racial attitudes presented in them is actually to judge whether the writer has gone beyond and behind stereotypes, myths, and ideas about blacks, to develop characters whose ethnic, social, cultural, and personal experiences mesh in all the complex ways they do

in real life. The literature that will truly give black children a sense of identity will not be literature-as-morality nor literature-as-propaganda, but literature as human experience. To black children, blackness is an intrinsic and desirable component of that human experience.

The better books depict black children as individuals whose identity includes name, home life, family, friends, toys, hobbies, etc. In addition, they are black, American, and first-class citizens. These books lead children naturally to the conclusion that differences--in personality, abilities, background--are desirable among people. Books of this sort which have already been published include the "interracial" Gabrielle and Selena, by Peter Desbarats, and Hooray for Jasper, by Betty Horvath. Charming and individualized black children are the central characters in the Ezra Jack Keats books, The Snowy Day, Whistle for Willie, Peter's Chair, and A Letter to Amy, as well as in the books Sam and Big Cowboy Western, by Ann Herbert Scott, and What Mary Jo Wanted and What Mary Jo Shared, by Janice May Udry. Books like these, on this level, should be so numerous that children will not be able to browse through a library shelf without finding one there.

One limitation to most of these books, however, is their emphasis on, identification with, and relevance only to middle-class children. For too many black children, they depict an environment removed from their immediate experience. Stevie, a recently published book by a young black writer, John Steptoe, provides black ghetto children with identification. The writer simply presents a problem familiar to all children --the intrusion on a younger child on a small boy's time, friends, and family and his ambivalent feelings about the situation. To this extent, the book reflects no peculiarly black perspective. Identification for the young black reader rests in the central character's intimate knowledge of the black subculture--his use of informal grammar and idiom, his loosely structured family life, his sophistication and independence in wordly matters, and his brief sketches of the kinds of good times city children make for themselves--from the familiar game of cowboys and Indians to the less usual experience remembered nostalgically by Robert: "And that time we was playin' in the park under the bushes and we found these two dead rats and one was brown and one was black."

The value of such a book is that it assures the ghetto child that he, too, is visible--that he is important enough to be reflected in that literature which has always been made to seem too cultured to admit him.

Behind the Magic Line, by Betty K. Erwin, and Soul Brothers and Sister Lou, by Kristin Hunter, are among those few books for older readers (9-16) which reveal, in fictional terms, some degree of black consciousness. Neither one is entirely successful, but they can be considered a step from the white perspective of reality--a view

from inside the individual personalities of the characters.

Behind the Magic Line is a humanistic story about a young black girl, "her dreams and determinations." Throughout the book, there is an emphasis on black pride and human dignity. Flaws in the book include underdeveloped characters and Hollywood touches of fortunate coincidences, as well as these overworked ingredients: the fatherless family, the matriarch, the son who is in trouble with the law. However, this book does attempt to give motivation for each of these phenomena, motivation which puts the blame not on the individuals, but on an employment system which perpetuates the fatherless family, on the traditional tendency to place undue suspicion on members of the black community and on racist individuals who still think black means slave. As in Roosevelt Grady, the final situation the family finds itself in is hardly cause for rejoicing, but members of the family seem to realize this and their reactions are ambivalent.

In Soul Brothers and Sister Lou, the ghetto culture is graphically depicted and the main character and her search for self-identity are realistic. The drawbacks lie in the one-dimensional treatment of the minor characters, an unrelenting series of melodramatic situations, a hastily compiled ending, and a kind of immediacy of response to pleasure and pain that cheats the reader of the experience of real tragedy. These flaws weigh more heavily for some readers than for others, but many readers can use this story as a bridge from pure pulp fiction to the excellent black fiction written for adults.

The timeliness of these books compensates in part for their weaknesses. The relief these books provide from white paternalism, white perspective, and white domination is an important compensation for many black children.

The bulk of that literature which provides identification for black children has so far been confined to the histories, biographies, and autobiographies. To date, informational, biographical historical, and scientific books are far superior to the fictional works. Documentary materials are now being collected and edited with the young reader in mind. Skillful organization, careful research, and clarity of style may be found in such excellent books as Julius Lester's To Be A Slave, Dorothy Sterling's Tear Down the Walls, and William L. Katz's Eyewitness: The Negro in American History. These books clearly answer the question of black identity, not only for young black readers, but for young readers of every ethnic background, and for us, their older counterparts--uninformed or misinformed as we have been.

In addition to these general histories, many of the recently published biographies of individual black Americans can be highly recommended. These range from the brief biographical sketches designed for middle and upper elementary grades (e.g. Lift Every Voice, by Dorothy Sterling and Benjamin Quarles) to such fully developed biographies as Langston Hughes,

by Milton Meltzer, Journey Toward Freedom: The Story of Sojourner Truth, by Jacqueline Bernard, and Captain of The Planter by Dorothy Sterling. Fictionalized histories and biographies include Emma Gelder Sterne's The Long Black Schooner; The Voyage of The Amistad, Ann Petry's Tituba of Salem Village, and Harriet Tubman: Conductor on the Underground Railroad. Four anthologies designed for the young adult reader which span history, fiction, and poetry are Chronicles of Negro Protest by Bradford Chambers; Black on Black: Commentaries by Negro Americans, edited by Arnold Adoff; Black Voices: An Anthology of Afro-American Literature, edited by Abraham Chapman; and I Am the Darker Brother, poems by black Americans, edited by Arnold Adoff.

Although the criteria for heroism are indeed variable, in re-evaluating biographies for children, it can readily be seen that the blacks recognized in children's literature in the past were usually those who attained some success by adhering to white values. Today it is important for children to know about Denmark Vesey and W.E.B. DuBois as well as Ralph Bunche, and George Washington Carver. These biographies give children historical perspective relating to recent human rights movements, and a link to the autobiographical revelations of modern heroes: Malcolm X, Eldridge Cleaver, and Martin Luther King. These books, as well as autobiographies such as Anne Moody's Coming of Age in Mississippi (which traces the experiences of a young black girl from her childhood in the South to her activities as a young student in the civil rights movement), show that militancy is not a fad.

The significance of these histories and biographies cannot be stressed enough. The contributions of Afro-Americans to American history have heretofore been distorted or excluded; and can we ever fully realize the loss of identity that generations of blacks have experienced by being deprived first of their original culture and then of any recognition of their contributions to the culture that was thrust upon them? Excellent books such as these recapture to some degree that consciousness of heritage for the present generation of children.

The details of black history cannot be skipped over by any of us concerned with children's literature. The evaluation of children's books implies judgment, and a valid or educated judgment is made from experience. The more profound the experience, the better the judgment. Until now, we have all learned only a portion of our nation's history, but in order to be good book critics as well as whole Americans, we must learn the rest.

Only a detailed knowledge can provide us with the perspective necessary for building totally new understandings and relationships. To quote James Baldwin:

> For history...is not merely something to be read. And it does not refer merely,

or even principally, to the past. On the contrary, the great force of history comes from the fact that we carry it within us, are unconsciously controlled by it in many ways, and history is literally present in all that we do. It could scarcely be otherwise, since it is to history that we owe our frames of reference, our identities, and our aspirations.*

Experience F:
Identifying Some Guidelines for Analyzing Children's Books by Using a Black Perspective

Instructions:

Using the information you have read and information which you have acquired elsewhere, suggest some guidelines you believe should be considered when analyzing children's books from a Black perspective. (Share your list and the reasons for the guidelines with the group.)

1. I believe the following points should be included:

2. I believe the following things should be omitted:

*James Baldwin. "Unnameable Objects, Unspeakable Crimes," in Black on Black; Commentaries by Negro Americans, ed. by Arnold Adoff, Macmillan, 1968.

Analyzing the Written Content

Introduction

The purpose of this assignment is to help you gain skill in analyzing the written content of children's books. Since there are several guidelines, the instrument is fairly long (pages 81-90). By going through the assignment several times, you should (1) become acquainted with examples from different books that relate to the guidelines and (2) become familiar, through practice, with the guidelines themselves.

The first two times you do the task, you can expect to find it a bit tedious. You are asked first to read the book, then to read the guideline statements, find examples of the statement in the book, make a check when examples are present, and write down the page number of each example. After you have accurately completed this task twice, you can discontinue writing down the page numbers of the examples. Ultimately, when you are selecting a book from a library or bookstore, you will be so familiar with the guidelines that you'll be able to thumb rapidly through a book and determine whether or not it is appropriate without the aid of an analysis instrument. So try to be patient with the tasks and enjoy the learning process as you go through it.

Experience G:
Analyzing the Written Content of Children's Books Using a Black Perspective

Materials Needed:
Book: Evan's Corner

Written Content Analysis Forms (pages 81-90)

Written Content Analysis Book Rating Sheet (page 89)

Pencil or pen

Assignment One: Completing the Written Content Analysis Instrument - Level I with accuracy

1. Read the instructions for use of the instrument on page 80.

2. In the Example column, write the page number where you were able to find examples of the guideline items in Evan's Corner.

3. When you have completed the forms, read the instructions for and complete the Book Rating form.

4. Then check your answers by using the Evaluation Guide (page 90).

5. Complete this assignment by discussing your responses with the instructor and other learners.

6. If you have completed the task with reasonable accuracy, go on to Assignment Two. If not, ask your instructor for another assignment so you can practice this skill again.

Assignment Two:

1. Select a partner with whom you would like to work.

2. Together select a book that both of you will analyze. Work independently.

3. Follow the same procedure as in Assignment One.

4. To check the accuracy of your analysis, compare your responses (the check column, page numbers, and examples) with your partner.

5. Where there is a different point of view, ask another learner or the instructor for a third opinion.

6. The general focus for the accuracy check should be your mutual decision as to whether the book should or should not be used. Use the specifics (4. above) to determine how you came to your conclusion.

Note:
You may want to try this assignment several times until you can use the instrument with accuracy in analyzing different books. To extend your skill, try thumbing through a book without using the instrument. Give the book a general rating-Excellent, Standard, or Inadequate. Know the reasons behind your decision. Then try using the instrument to see if you arrive at the same conclusion.

Using the Written Content Analysis Instrument - Level I

This instrument focuses on six general criteria for the written content of books for and about Black people. They are: (a) the book has evidence of intent to include Black people; (b) the book includes written information about Black people; (c) the written content has a Black perspective; (d) the book avoids stereotypes; (e) the general tone of the book is positive; and (f) the book is meaningful to young children.

1. The general instructions are written on the first page of the instrument. More specific instructions for each section are provided just before each section.

2. The samples below, from Section B, indicate the way you should complete it (a) for the first assignment and (b) for general use. Use these as your guide.

For the First Assignment

Guideline Item Describes:	Check (if present)	Examples (tally or page no.)
1. One person and his/her experiences	✓	pp. 10,13,25
2. People in family, who they are, and number in the family	✓	pp. 1,2,14,25, 26
3. Way family members relate to each other	No evidence	

For General Use

Guideline Item Describes:	Check (if present)	Examples (tally or page no.)
1. One person and his/her experiences	✓	III
2. People in family, who they are, and number in the family	✓	~~IIII~~
3. Way family members relate to each other	None	

Written Content Analysis - Level I

Book Title_____ Author_____

Publisher_____ Place_____ Date_____

Check the correct response(s)

The material is: factual_____ fiction_____ fantasy_____

folktale_____ other (write in)_____

The theme of the book is:_____

_____

_____

General Instructions:

1. Read over the instrument and become familiar with the instructions and the guideline items you are to consider for each section.
2. Skim the book quickly. Then complete the top portion of this page.
3. Next, read the book more thoroughly. Then complete each section of the instrument by following the instructions for that section. As you become familiar with the instrument, you can begin to look for responses to the guideline items as you read the book.
4. When you have finished the analysis, rate the book by completing the Total Book Rating Summary.

Instructions:

Section A: Thumb through the book quickly. Respond to Statements 1 and 2. If you have a Yes answer for 2, continue on to Section B. If you have No answers for 1 and/or 2, turn to Section C.

Section A: There is evidence of intent to include Black people

Guideline Item	Yes	No
1. Black people are included in illustrations		
2. Information about individual, or groups of Black people is included in the written content		

Instructions:

Section B: You may use this with books about people (fact or fiction). After reading the book, make a ✓ in the Check column when you find an example of any of the guideline statements in the written information. To determine which examples and how many examples there are, mark the Example column by (1) writing down the page numbers (e.g., 18, 21) or (2) making a tally mark (e.g., 𝍸)

Section B: The book includes written information about Black people in the following way(s):

Guideline Item Describes:	Check (if present)	Examples (tally or page no.)
1. One person and his/her experiences		
2. People in family, who they are, and number in the family		
3. Way family members relate to each other		
4. The family home (interior and exterior conditions)		
5. The community		
6. The way people do things (customs--including speaking, dressing and grooming, food and meal processes, religious practices, recreation)		
7. What people believe or think is important		
8. Relationships among Black people (e.g., peer relationships)		
9. Relationships with non-Black people		
10. Black people in areas outside the United States		
11. Contributions (e.g., peanut butter, jazz, underground railroad) of Black people to individuals, their own group, and/or society.		
12. Black person (people) who made contributions to their own people or society (e.g., George W. Carver, W.E.B. DuBois, Congressman Ron Dellums)		
13. Factual events that have taken place (e.g., Civil War, march on Washington, a Muhammed Ali fight)		
14. Occupational roles		

Instructions:

Section C: You may use this part with any book. Some of the values and behaviors desired may be demonstrated with animal or fantasy characters, as well as people characters. Use the same instructions as those for Section B.

Section C: The written content in the book has a Black perspective

Guideline Item	Check (if present)	Examples (tally or page no.)
1. Uses the color names black and brown in positive ways		
2. Character demonstrates pride in self and in own family or group		
3. Black role models are in positions of authority (as leaders, parents, teachers, etc.)		
4. Black role models are described in occupation(s)		
5. Black role models are described making decisions		
6. Characters do things to improve selves, group, environment, and/or situations		
7. Individual characters or groups define themselves by deciding who they are		
8. Individual characters or groups define themselves by deciding what they want to be like		
9. Individual characters or groups define themselves by deciding what and how they want to do things		
10. Individual characters or groups define themselves by speaking for themselves		

Guideline Item	Check (if present)	Examples (tally or page no.)
11. Characters feelings about situations, people or events are described (e.g., celebrations, joy, and pleasure for positive experiences versus worry, pain, or the blues for negative happenings)		
12. Characters solve problems through working together (e.g., helping each other or pooling such resources as money, time, ideas, land and/or effort)		
13. Characters solve problems through asking own group members for help		
14. Characters solve problems through protesting negative situations		
15. Characters solve problems through struggle and effort		
16. Characters solve problems through being ambitious		
17. Characters solve problems through using own creativity		
18. Characters solve problems through outwitting the more powerful, stronger, or oppressive character		
19. Characters show respect for their ancestors and the yet-unborn		
20. Demonstrates that understanding, knowledge, etc., come through doing things, not just thinking about doing or wishing		
21. The goal of efforts is for the good and/or profit of the group or team rather than for specific individuals		
22. The author is Black		

Instructions:

Section D: Use the same procedure as described for Section B.

Section D: The book is demeaning to or stereotypes Black people

Guideline item	Check (if present)	Examples (tally or page no.)
1. Descriptions of characters singing, dancing, acting as comics, etc., when the situation doesn't warrant it		
2. Describes characters as submissive and fearful without legitimate reasons		
3. Describes one Black character in an all-white setting in a contrived way (token gesture)		
4. Uses dialect language in a way that shows it to be an inferior way of speaking		
5. Shows white people solving Black people's problems		
6. Shows super-Black people		
7. Includes symbols or images that Black people (in U.S. society) find negative (e.g., buzzards, snakes)		
8. Story situation seems unreal, superficial, or phony		
9. Role models do destructive things		
10. The author makes statements that are paternalistic or condescending		

Instructions:

Section E: Use your own personal opinion to respond to the following statements. If you wish, make notes in the Comments column to support your point of view.

Section E: The general tone of the book makes me feel positive

Guideline Item	Yes	No	Comments
1. Book is sensitive and respects the way Black people do things			
2. Black characters are shown in adequate and enhancing ways			
3. Book uses dialect speech or slang expressions to illustrate the richness of the language facility of Black people			
4. Other			
5. Other			

Instructions:

Section F: Read the book to one or more children.

Section F: The book is meaningful to children

Guideline Item	Yes	No	Comments
The book includes material that is meaningful to the children with whom I work:			
1. The setting is similar to the child's			
2. The situations are related to those that these children experience			
3. The situations are related to those that Black people face in the local community			
4. Children find the book interesting			
5. Children discovered unfamiliar experiences or found the situation interesting			
6. Characters are likeable. The children want to identify with them			

Book Rating Sheet

Book Title_____ Author_____

General Instructions:

You will need your Written Content Analysis forms to complete this task. For each area, total the number of items checked on your forms. Then, for each guideline area, circle the appropriate section in the matrix below, according to the number of checks on the form. This will tell you how each section is rated. Turn to the next page to summarize the total book rating.

Guideline Area	Area Rating		
	Inadequate	Standard	Excellent
A. Evidence of intent to include Black people	No evidence	In illustrations	In illustrations and written content
B. Book informs about Black people	No items checked	1-5 items checked	More than 5 items checked
C. Written content has a Black persepctive	No items checked	1-6 items checked	More than 6 items checked
D. The book stereotypes Black people*	One or more items checked	No items checked	No items checked
E. The general tone is positive	No items checked	One item checked	More than one item checked
F. The book is meaningful to children**	No items checked	1-2 items checked	More than 2 items checked

Any book that stereotypes Black people should probably not be used.

***If children do not find a book meaningful or interesting, try using it another way--or select only those books to which they are attracted.*

Total Book Rating Summary

This book is:

☐ Excellent: It should be used and shared with others

A. D and F are circled standard or excellent

B. There are more "excellents" circled than any other rating

☐ Standard: It should be used along with other, more complete resources

A. D and F are circled standard or excellent

B. There are more "standards" circled than any other rating

☐ Inadequate: Its use should not be continued if:

A. Inadequate is marked for D

B. Inadequate is marked for F

C. There are four or more inadequate markings

Experience H: Evaluation Guide

1. After you have finished your analysis of Evan's Corner, compare your complete Written Content Analysis - Level I form with the one on page 92.

2. Check each page separately. Give yourself credit for each portion of task completed correctly.

3. Use the matrix on the next page as a guide to the number of points that you give yourself.

SECTION	ITEM COMPLETED	POSSIBLE POINTS	MY POINTS
1st page	Top of page completed correctly	5	
	The theme statement seems similar	2	
Section A	"Yes" is marked twice	2	
Section B	Checks equal 9	9	
	I have most of the same page numbers listed	4	
Section C	Checks equal 11	11	
	I have most of the same page numbers listed	4	
Section D	Checks equal 1	2	
Section E	Checks equal 2	2	
Section F	The number of checks will vary according to the children's response	3	

I have completed this form: Total Points _____

33-43+ ☐ = well
22-32+ ☐ = with standard performance
0-21 ☐ = with evidence that I should try again

Written Content Analysis - Level I

Book Title Evan's Corner Author Elizabeth Starr Hill

Publisher Holt, Rinehart and Winston Place New York, N. Y. Date 1967

Check the correct response(s)

The material is: factual _____ fiction ✓ fantasy _____

folktale _____ other (write in) _____

The theme of the book is: A boy feels the need for privacy. With his mother's suggestion, and through much personal effort, he resolves the dilemma. However, he discovers that he doesn't feel satisfied until he helps his brother.

General Instructions:

1. Read over the instrument and become familiar with the instructions and the guideline items you are to consider for each section.
2. Skim the book quickly. Then complete the top portion of this page.
3. Next, read the book more thoroughly. Then complete each section of the instrument by following the instructions for that section. As you become familiar with the instrument, you can begin to look for responses to the guideline items as you read the book.
4. When you have finished the analysis, rate the book by completing the Total Book Rating Summary.

Instructions:

Section A: Thumb through the book quickly. Respond to Statements 1 and 2. If you have a Yes answer for 2, continue on to Section B. If you have No answers for 1 and/or 2, turn to Section C.

Section A: There is evidence of intent to include Black people

Guideline Item	Yes	No
1. Black people are included in illustrations	X	
2. Information about individual, or groups of Black people is included in the written content	X	

Instructions:

Section B: You may use this with books about people (fact or fiction). After reading the book, make a ✓ in the Check column when you find an example of any of the guideline statements in the written information. To determine which examples and how many examples there are, mark the Example column by (1) writing down the page numbers (e.g., 18, 21) or (2) making a tally mark (e.g., 𝍸)

Section B: The book includes written information about Black people in the following way(s):

Guideline Item Describes:	Check (if present)	Examples (tally or page no.)
1. One person and his/her experiences	✓	total book
2. People in family, who they are, and number in the family	✓	7
3. Way family members relate to each other	✓	7 son and mother; 10 at dinner; 13 children
4. The family home (interior and exterior conditions)		
5. The community	✓	6 newsstand; 21 play yard; 37 day care
6. The way people do things (customs--including speaking, dressing and grooming, food and meal processes, religious practices, recreation)	✓	
7. What people believe or think is important	✓	1 Evan wants his own place
8. Relationships among Black people (e.g., peer relationships)		
9. Relationships with non-Black people	✓	24 grocer; 30
10. Black people in areas outside the United States		
11. Contributions (e.g., peanut butter, jazz, underground railroad) of Black people to individuals, their own group, and/or society.		
12. Black person (people) who made contributions to their own people or society (e.g., George W. Carver, W.E.B. DuBois, Congressman Ron Dellums)	✓	p. 9 mother gives idea to son
13. Factual events that have taken place (e.g., Civil War, march on Washington, a Muhammed Ali fight)		
14. Occupational roles	✓	7 mother is domestic worker

Instructions:

Section C: You may use this part with any book. Some of the values and behaviors desired may be demonstrate with animal or fantasy characters, as well as people characters. Use the same instructions as those for Section B.

Section C: The written content in the book has a Black perspective

Guideline item	Check (if present)	Examples (tally or page no.)
1. Uses the color names black and brown in positive ways		
2. Character demonstrates pride in self and in own family or group	✓	39
3. Black role models are in positions of authority (as leaders, parents, teachers, etc.)	✓	9, 39 mother
4. Black role models are described in occupation(s)		
5. Black role models are described making decisions	✓	9, 39 mother; 19 I need some more
6. Characters do things to improve selves, group, environment, and/or situations	✓	Total story is about Evan fixing his corner; 42 Evan helps brother
7. Individual characters or groups define themselves by deciding who they are		
8. Individual characters or groups define themselves by deciding what they want to be like		
9. Individual characters or groups define themselves by deciding what and how they want to do things	✓	15 made picture
10. Individual characters or groups define themselves by speaking for themselves		

Guideline Item	Check (if present)	Examples (tally or page no.)
11. Characters feelings about situations, people or events are described (e.g., celebrations, joy, and pleasure for positive experiences versus worry, pain, or the blues for negative happenings)	✓	17, 18 enjoying peace and quiet
12. Characters solve problems through working together (e.g., helping each other or pooling such resources as money, time, ideas, and/or effort)		
13. Characters solve problems through asking own group members for help	✓	9
14. Characters solve problems through protesting negative situations		
15. Characters solve problems through struggle and effort		
16. Characters solve problems through being ambitious	✓	21 flower 24 30-37
17. Characters solve problems through using own creativity	✓	pp. 30-37
18. Characters solve problems through outwitting the more powerful, stronger, or oppressive character	✓	same as above
19. Characters show respect for their ancestors and the yet-unborn		
20. Demonstrates that understanding, knowledge, etc., come through doing things, not just thinking about doing or wishing		
21. The goal of efforts is for the good and/or profit of the group or team rather than for specific individuals	✓	same as above
22. The author is Black	unknown	

Instructions:

Section D: Use the same procedure as described for Section B.

Section D: The book is demeaning to or stereotypes Black people

Guideline Item	Check (if present)	Examples (tally or page no.)
1. Descriptions of characters singing, dancing, acting as comics, etc., when the situation doesn't warrant it		
2. Describes characters as submissive and fearful without legitimate reasons		
3. Describes one Black character in an all-white setting in a contrived way (token gesture)	NO EVIDENCE	
4. Uses dialect language in a way that shows it to be an inferior way of speaking		
5. Shows white people solving Black people's problems		
6. Shows super-Black people		
7. Includes symbols or images that Black people (in U.S. society) find negative (e.g., buzzards, snakes)		
8. Story situation seems unreal, superficial, or phony		
9. Role models do destructive things		
10. The author makes statements that are paternalistic or condescending		

Instructions:

Section E: Use your own personal opinion to respond to the following statements. If you wish, make notes in the Comments column to support your point of view.

Section E: The general tone of the book makes me feel positive

Guideline Item	Yes	No	Comments
1. Book is sensitive and respects the way Black people do things	✓		
2. Black characters are shown in adequate and enhancing ways	✓		Adequate - The way the family relates seems almost too perfect
3. Book uses dialect speech or slang expressions to illustrate the richness of the language facility of Black people	DOESN'T APPLY		
4. Other			
5. Other			

Instructions:

Section F: Read the book to one or more children.

Section F: The book is meaningful to children

Guideline Item	Yes	No	Comments
The book includes material that is meaningful to the children with whom I work:			
1. The setting is similar to the child's			
2. The situations are related to those that these children experience			
3. The situations are related to those that Black people face in the local community			
4. Children find the book interesting	✓		
5. Children discovered unfamiliar experiences or found the situation interesting			
6. Characters are likeable. The children want to identify with them	✓		

Book Rating Sheet

Book Title Evan's Corner Author Elizabeth Starr Hill

General Instructions:

You will need your Written Content Analysis forms to complete this task. For each area, total the number of items checked on your forms. Then, for each guideline area, circle the appropriate section in the matrix below, according to the number of checks on the form. This will tell you how each section is rated. Turn to the next page to summarize the total book rating.

Guideline Area	Area Rating		
	Inadequate	Standard	Excellent
A. Evidence of intent to include Black people	No evidence	In illustrations	In illustrations and written content
B. Book informs about Black people	No items checked	1-5 items checked	More than 5 items checked
C. Written content has a Black persepctive	No items checked	1-6 items checked	More than 6 items checked
D. The book stereotypes Black people*	One or more items checked	No items checked	No items checked
E. The general tone is positive	No items checked	One item checked	More than one item checked
F. The book is meaningful to children**	No items checked	1-2 items checked	More than 2 items checked

Any book that stereotypes Black people should probably not be used.
***If children do not find a book meaningful or interesting, try using it another way--or select only those books to which they are attracted.*

Total Book Rating Summary

This book is:

[X] Excellent: It should be used and shared with others

A. D and F are circled standard or excellent

B. There are more "excellents" circled than any other rating

[ ] Standard: It should be used along with other, more complete resources

A. D and F are circled standard or excellent

B. There are more "standards" circled than any other rating

[ ] Inadequate: Its use should not be continued if:

A. Inadequate is marked for D

B. Inadequate is marked for F

C. There are four or more inadequate markings

Written Content Analysis Level I

Book Title_____ Author_____

Publisher_____ Place_____ Date_____

Check the correct response(s)

The material is: factual_____ fiction_____ fantasy_____

folktale_____ other (write in)_____

The theme of the book is:_____

_____

_____

General Instructions:

1. Read over the instrument and become familiar with the instructions and the guideline items you are to consider for each section.

2. Skim the book quickly. Then complete the top portion of this page.

3. Next, read the book more thoroughly. Then complete each section of the instrument by following the instructions for that section. As you become familiar with the instrument, you can begin to look for responses to the guideline items as you read the book.

4. When you have finished the analysis, rate the book by completing the Total Book Rating Summary.

Instructions:

Section A: Thumb through the book quickly. Respond to Statements 1 and 2. If you have a Yes answer for 2, continue on to Section B. If you have No answers for 1 and/or 2, turn to Section C.

Section A: There is evidence of intent to include Black people

Guideline Item	Yes	No
1. Black people are included in illustrations		
2. Information about individual, or groups of Black people is included in the written content		

Instructions:

Section B: You may use this with books about people (fact or fiction). After reading the book, make a ✓ in the Check column when you find an example of any of the guideline statements in the written information. To determine which examples and how many examples there are, mark the Example column by (1) writing down the page numbers (e.g., 18, 21) or (2) making a tally mark (e.g., 𝍸)

Section B: The book includes written information about Black people in the following way(s):

Guideline Item Describes:	Check (if present)	Examples (tally or page no.)
1. One person and his/her experiences		
2. People in family, who they are, and number in the family		
3. Way family members relate to each other		
4. The family home (interior and exterior conditions)		
5. The community		
6. The way people do things (customs--including speaking, dressing and grooming, food and meal processes, religious practices, recreation)		
7. What people believe or think is important		
8. Relationships among Black people (e.g., peer relationships)		
9. Relationships with non-Black people		
10. Black people in areas outside the United States		
11. Contributions (e.g., peanut butter, jazz, underground railroad) of Black people to individuals, their own group, and/or society.		
12. Black person (people) who made contributions to their own people or society (e.g., George W. Carver, W.E.B. DuBois, Congressman Ron Dellums)		
13. Factual events that have taken place (e.g., Civil War, march on Washington, a Muhammed Ali fight)		
14. Occupational roles		

Instructions:

Section C: You may use this part with any book. Some of the values and behaviors desired may be demonstrated with animal or fantasy characters, as well as people characters. Use the same instructions as those for Section B.

Section C: The written content in the book has a Black perspective

Guideline Item	Check (if present)	Examples (tally or page no.)
1. Uses the color names black and brown in positive ways		
2. Character demonstrates pride in self and in own family or group		
3. Black role models are in positions of authority (as leaders, parents, teachers, etc.)		
4. Black role models are described in occupation(s)		
5. Black role models are described making decisions		
6. Characters do things to improve selves, group, environment, and/or situations		
7. Individual characters or groups define themselves by deciding who they are		
8. Individual characters or groups define themselves by deciding what they want to be like		
9. Individual characters or groups define themselves by deciding what and how they want to do things		
10. Individual characters or groups define themselves by speaking for themselves		

Guideline Item	Check (if present)	Examples (tally or page no.)
11. Characters feelings about situations, people or events are described (e.g., celebrations, joy, and pleasure for positive experiences versus worry, pain, or the blues for negative happenings)		
12. Characters solve problems through working together (e.g., helping each other or pooling such resources as money, time, ideas, land and/or effort)		
13. Characters solve problems through asking own group members for help		
14. Characters solve problems through protesting negative situations		
15. Characters solve problems through struggle and effort		
16. Characters solve problems through being ambitious		
17. Characters solve problems through using own creativity		
18. Characters solve problems through outwitting the more powerful, stronger, or oppressive character		
19. Characters show respect for their ancestors and the yet-unborn		
20. Demonstrates that understanding, knowledge, etc., come through doing things, not just thinking about doing or wishing		
21. The goal of efforts is for the good and/or profit of the group or team rather than for specific individuals		
22. The author is Black		

Instructions:

Section D: Use the same procedure as described for Section B.

Section D: The book is demeaning to or stereotypes Black people

Guideline Item	Check (if present)	Examples (tally or page no.)
1. Descriptions of characters singing, dancing, acting as comics, etc., when the situation doesn't warrant it		
2. Describes characters as submissive and fearful without legitimate reasons		
3. Describes one Black character in an all-white setting in a contrived way (token gesture)		
4. Uses dialect language in a way that shows it to be an inferior way of speaking		
5. Shows white people solving Black people's problems		
6. Shows super-Black people		
7. Includes symbols or images that Black people (in U.S. society) find negative (e.g., buzzards, snakes)		
8. Story situation seems unreal, superficial, or phony		
9. Role models do destructive things		
10. The author makes statements that are paternalistic or condescending		

Instructions:

Section E: Use your own personal opinion to respond to the following statements. If you wish, make notes in the Comments column to support your point of view.

Section E: The general tone of the book makes me feel positive

Guideline Item	Yes	No	Comments
1. Book is sensitive and respects the way Black people do things			
2. Black characters are shown in adequate and enhancing ways			
3. Book uses dialect speech or slang expressions to illustrate the richness of the language facility of Black people			
4. Other			
5. Other			

Instructions:

Section F: Read the book to one or more children.

Section F: The book is meaningful to children

Guideline Item	Yes	No	Comments
The book includes material that is meaningful to the children with whom I work:			
1. The setting is similar to the child's			
2. The situations are related to those that these children experience			
3. The situations are related to those that Black people face in the local community			
4. Children find the book interesting			
5. Children discovered unfamiliar experiences or found the situation interesting			
6. Characters are likeable. The children want to identify with them			

Book Rating Sheet

Book Title_____ Author_____

General Instructions:

You will need your Written Content Analysis forms to complete this task. For each area, total the number of items checked on you. forms. Then, for each guideline area, circle the appropriate section in the matrix below, according to the number of checks on the form. This will tell you how each section is rated. Turn to the next page to summarize the total book rating.

Guideline Area	Area Rating		
	Inadequate	Standard	Excellent
A. Evidence of intent to include Black people	No evidence	In illustrations	In illustrations and written content
B. Book informs about Black people	No items checked	1-5 items checked	More than 5 items checked
C. Written content has a Black persepctive	No items checked	1-6 items checked	More than 6 items checked
D. The book stereotypes Black people*	One or more items checked	No items checked	No items checked
E. The general tone is positive	No items checked	One item checked	More than one item checked
F. The book is meaningful to children**	No items checked	1-2 items checked	More than 2 items checked

Any book that stereotypes Black people should probably not be used.
**If children do not find a book meaningful or interesting, try using it another way--or select only those books to which they are attracted.*

Total Book Rating Summary

This book is:

☐ Excellent: It should be used and shared with others

A. D and F are circled standard or excellent

B. There are more "excellents" circled than any other rating

☐ Standard: It should be used along with other, more complete resources

A. D and F are circled standard or excellent

B. There are more "standards" circled than any other rating

☐ Inadequate: Its use should not be continued if:

A. Inadequate is marked for D

B. Inadequate is marked for F

C. There are four or more inadequate markings

Written Content Analysis - Level I

Book Title_____ Author_____

Publisher_____ Place_____ Date_____

Check the correct response(s)

The material is: factual_____ fiction_____ fantasy_____

folktale_____ other (write in)_____

The theme of the book is:_____

_____

_____

General Instructions:

1. Read over the instrument and become familiar with the instructions and the guideline items you are to consider for each section.
2. Skim the book quickly. Then complete the top portion of this page.
3. Next, read the book more thoroughly. Then complete each section of the instrument by following the instructions for that section. As you become familiar with the instrument, you can begin to look for responses to the guideline items as you read the book.
4. When you have finished the analysis, rate the book by completing the Total Book Rating Summary.

Instructions:

Section A: Thumb through the book quickly. Respond to Statements 1 and 2. If you have a Yes answer for 2, continue on to Section B. If you have No answers for 1 and/or 2, turn to Section C.

Section A: There is evidence of intent to include Black people

Guideline Item	Yes	No
1. Black people are included in illustrations		
2. Information about individual, or groups of Black people is included in the written content		

Instructions:

Section B: You may use this with books about people (fact or fiction). After reading the book, make a ✓ in the Check column when you find an example of any of the guideline statements in the written information. To determine which examples and how many examples there are, mark the Example column by (1) writing down the page numbers (e.g., 18, 21) or (2) making a tally mark (e.g., 𝍸)

Section B: The book includes written information about Black people in the following way(s):

Guideline Item Describes:	Check (if present)	Examples (tally or page no.)
1. One person and his/her experiences		
2. People in family, who they are, and number in the family		
3. Way family members relate to each other		
4. The family home (interior and exterior conditions)		
5. The community		
6. The way people do things (customs--including speaking, dressing and grooming, food and meal processes, religious practices, recreation)		
7. What people believe or think is important		
8. Relationships among Black people (e.g., peer relationships)		
9. Relationships with non-Black people		
10. Black people in areas outside the United States		
11. Contributions (e.g., peanut butter, jazz, underground railroad) of Black people to individuals, their own group, and/or society.		
12. Black person (people) who made contributions to their own people or society (e.g., George W. Carver, W.E.B. DuBois, Congressman Ron Dellums)		
13. Factual events that have taken place (e.g., Civil War, march on Washington, a Muhammed Ali fight)		
14. Occupational roles		

Instructions:

Section C: You may use this part with any book. Some of the values and behaviors desired may be demonstrated with animal or fantasy characters, as well as people characters. Use the same instructions as those for Section B.

Section C: The written content in the book has a Black perspective

Guideline Item	Check (if present)	Examples (tally or page no.)
1. Uses the color names black and brown in positive ways		
2. Character demonstrates pride in self and in own family or group		
3. Black role models are in positions of authority (as leaders, parents, teachers, etc.)		
4. Black role models are described in occupation(s)		
5. Black role models are described making decisions		
6. Characters do things to improve selves, group, environment, and/or situations		
7. Individual characters or groups define themselves by deciding who they are		
8. Individual characters or groups define themselves by deciding what they want to be like		
9. Individual characters or groups define themselves by deciding what and how they want to do things		
10. Individual characters or groups define themselves by speaking for themselves		

Guideline Item	Check (if present)	Examples (tally or page no.)
11. Characters feelings about situations, people or events are described (e.g., celebrations, joy, and pleasure for positive experiences versus worry, pain, or the blues for negative happenings)		
12. Characters solve problems through working together (e.g., helping each other or pooling such resources as money, time, ideas, land and/or effort)		
13. Characters solve problems through asking own group members for help		
14. Characters solve problems through protesting negative situations		
15. Characters solve problems through struggle and effort		
16. Characters solve problems through being ambitious		
17. Characters solve problems through using own creativity		
18. Characters solve problems through outwitting the more powerful, stronger, or oppressive character		
19. Characters show respect for their ancestors and the yet-unborn		
20. Demonstrates that understanding, knowledge, etc., come through doing things, not just thinking about doing or wishing		
21. The goal of efforts is for the good and/or profit of the group or team rather than for specific individuals		
22. The author is Black		

Instructions:

Section D: Use the same procedure as described for Section B.

Section D: The book is demeaning to or stereotypes Black people

Guideline item	Check (if present)	Examples (tally or page no.)
1. Descriptions of characters singing, dancing, acting as comics, etc., when the situation doesn't warrant it		
2. Describes characters as submissive and fearful without legitimate reasons		
3. Describes one Black character in an all-white setting in a contrived way (token gesture)		
4. Uses dialect language in a way that shows it to be an inferior way of speaking		
5. Shows white people solving Black people's problems		
6. Shows super-Black people		
7. Includes symbols or images that Black people (in U.S. society) find negative (e.g., buzzards, snakes)		
8. Story situation seems unreal, superficial, or phony		
9. Role models do destructive things		
10. The author makes statements that are paternalistic or condescending		

Instructions:

Section E: Use your own personal opinion to respond to the following statements. If you wish, make notes in the Comments column to support your point of view.

Section E: The general tone of the book makes me feel positive

Guideline Item	Yes	No	Comments
1. Book is sensitive and respects the way Black people do things			
2. Black characters are shown in adequate and enhancing ways			
3. Book uses dialect speech or slang expressions to illustrate the richness of the language facility of Black people			
4. Other			
5. Other			

Instructions:

Section F: Read the book to one or more children.

Section F: The book is meaningful to children

Guideline Item	Yes	No	Comments
The book includes material that is meaningful to the children with whom I work:			
1. The setting is similar to the child's			
2. The situations are related to those that these children experience			
3. The situations are related to those that Black people face in the local community			
4. Children find the book interesting			
5. Children discovered unfamiliar experiences or found the situation interesting			
6. Characters are likeable. The children want to identify with them			

Book Rating Sheet

Book Title_____ Author_____

General Instructions:

You will need your Written Content Analysis forms to complete this task. For each area, total the number of items checked on your forms. Then, for each guideline area, circle the appropriate section in the matrix below, according to the number of checks on the form. This will tell you how each section is rated. Turn to the next page to summarize the total book rating.

Guideline Area	Area Rating		
	Inadequate	Standard	Excellent
A. Evidence of intent to include Black people	No evidence	In illustrations	In illustrations and written content
B. Book informs about Black people	No items checked	1-5 items checked	More than 5 items checked
C. Written content has a Black persepctive	No items checked	1-6 items checked	More than 6 items checked
D. The book stereotypes Black people*	One or more items checked	No items checked	No items checked
E. The general tone is positive	No items checked	One item checked	More than one item checked
F. The book is meaningful to children**	No items checked	1-2 items checked	More than 2 items checked

Any book that stereotypes Black people should probably not be used.
***If children do not find a book meaningful or interesting, try using it another way--or select only those books to which they are attracted.*

Total Book Rating Summary

This book is:

☐ Excellent: It should be used and shared with others

A. D and F are circled standard or excellent

B. There are more "excellents" circled than any other rating

☐ Standard: It should be used along with other, more complete resources

A. D and F are circled standard or excellent

B. There are more "standards" circled than any other rating

☐ Inadequate: Its use should not be continued if:

A. Inadequate is marked for D

B. Inadequate is marked for F

C. There are four or more inadequate markings

LESSON THREE

The Negro Speaks of Rivers

I've known rivers:
I've known rivers ancient as the
world and older than the
flow of human blood in human veins.

My soul has grown deep like the rivers.

I bathed in the Euphrates when dawns were young
I build my hut near the Congo and it lulled me to sleep.
I looked upon the Nile and raised the pyramids above it.
I heard the singing of the Mississippi when Abe Lincoln
went down to New Orleans, and
I've seen its muddy bosom turn all golden in the sunset.

I've known rivers:
Ancient, dusty rivers.

My soul has grown deep like the rivers.

Langston Hughes

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USING THE BLACK EXPERIENCE AND SOME CRITERIA AS THE BASIS FOR ANALYZING CHILDREN'S LITERATURE FOR HISTORICAL ACCURACY

Objective I:
The learner demonstrates an awareness of an historical overview of the Black Experience by taking a written test.

Objective II:
The learner uses the Black Experience and some criteria for evaluating books by analyzing books and selecting those that meet the standard.

Sub-Objective 1.
Learners become familiar with developing, using, and extending criteria for evaluating books by generating their own criteria, using them, and comparing them to a model.

Sub-Objective 2.
Learners select books that meet the established guidelines by doing an in-depth analysis of a book and/or selecting books that meet some specified criteria.

Sub-Objective 3.
Learners clarify the reasons for the criteria items by reading and participating in group discussions.

Sub-Objective 4.
Learners use content analysis skills to analyze the written content of a book by completing an assessment instrument.

Outcome One:
Learners are aware of an historical review of the Black Experience.

Outcome Two:
Learners are able to analyze books for the accuracy of facts.

Outcome Three:
Learners have a bibliography of books that represent diversity within the Black Experience.

Experience A: Decision Making

Focus:
You will determine whether or not you need to gather more facts about the historical experience of Black people.

Materials needed:
Introduction statement (page 126) in this guide

Quiz

Recommended Reading (page 157)

Instructions:

1. Read the introduction statement on the next page.

2. Listen to an overview of the Black Experience material. Then decide whether you will be best able to do an accurate analysis of children's books by:

   a. Reading the provided material and taking a quiz to assess your awareness of the information. (If this is your choice, begin on page 128 with Experience B.)

   b. Or take the quiz. If you pass it, gather more information by doing a specific in-depth task. (If this is your choice, talk to your instructor.)

   c. Or take the quiz. If you pass it, go on to Experience D. Be prepared to contribute to the group discussion, Experience C, related to the reading assignment.

Introduction

During the previous two lessons, you have experienced tasks that enabled you to analyze the illustrations and written content of children's books by focusing on some guidelines that are important from the point of view of Black people. You were asked to identify whether or not information was included in pictures or in the writing. And you were to be alert to any material that was not enhancing to Black people. However, you were not asked to determine whether or not the material you were analyzing was accurate. It is important that the information children acquire through textbooks and literature is, at best, representative of the experiences of Black people. Moreover, it is desirable that the descriptions children read be accurate from the point of view of Black people.

Just as you viewed the silhouetted image, in Lesson II, and may have seen different things so do we believe that the accuracy of historical information depends on the eyes that see it. Dr. W.E.B. DuBois said that Black people are shut out of the world of white America by a vast veil. And it is through this veil that most Blacks experience and see the world. Accuracy of information must be analyzed from the perspective of people who experience life from the other side of this veil in order for their efforts and aspirations to be communicated fairly. Dr. DuBois stated:

> The history of the American Negro is the history of... strife--this longing to attain self-conscious manhood, to merge his double self into a better and truer self. In this merging he wishes neither of the older selves to be lost. He would not Africanize America, for America has too much to teach the world and Africa. He would not bleach his Negro soul in a flood of white Americanism, for he knows that Negro blood has a message for the world. He simply wishes to make it possible for a man to be both a Negro and an American, without being cursed and spit upon by his fellows, without having the doors of opportunity closed roughly in his face. This, then, is the end of his striving: to be a co-worker in the kingdom of culture, to escape both death and isolation, to husband and use his best powers and his latent genius. These powers of body and mind have in the past been strangely wasted, dispersed, or forgotten.*

Historical facts as well as cultural experiences should be a part of your exposure so you can determine the validity of the material children read. Therefore, you will have an opportunity to acquaint yourself with a brief glimpse of some historical facts within this learning unit. Later you may participate in other learning units that might help you become

*W.E.B. DuBois. *The Souls of Black Folk*, New York: Fawcett, 1961.

familiar with cultural aspects of the Black experience, because that material is simply too voluminous to fit within this unit.

This following overview of the experience of Black people (pages 135-155) from historical to contemporary times should what your curiosity and tempt you to want to discover more. If so, you can increase (1) your skill in picking out examples that will be represented in the books you use and select, and (2) your awareness of the inadequacy and inaccuracy of information usually available about Black people. Then you'll search for other, more valid information. Moreover, if you are, or plan to be, working with children, it is important for you to either understand the historical context of this experience (if they are Black) or be able to communicate some aspects of this experience to non-Black children.

Experience B: The Black Experience: An Historical Overview

Materials needed:
Reading material, pages 135 to 155

Study Guide, page 130

Pre-reading instructions:

1. As a result of this lesson, you will know of the ways six main historical periods have influenced Black people. You will be expected to identify and use facts pertaining to each period in relationship to:

   a. goals and objectives

   b. methods of achieving the objectives

   c. significant events

   d. key issues

   e. conditions of Black people

   f. Black contributors and the nature of their contributions

2. Read the following information thoroughly. Use your own best method to read and retain the information.

   a. Or you may complete the chart (page 130) as a helpful study guide. See the sample chart on the next page which is partially completed to assist you.

   b. Another helpful technique is to try relating each of the main ideas to facts you have heard, read, or experienced. Try to make the information as meaningful to yourself as possible. For more information on any given topic, use the Recommended Reading List (page 157).

3. When you have completed reading the information, participate in the discussion with your group and take the quiz.

SAMPLE

Historical Period (list subtitles) / Focus	Time Period New World and African Dispersal 1440-1840
Goals and objectives: For Blacks	Rebellion
Goals and objectives: For Whites	Europeans Established Trading Posts Slave Trade Develop Plantations in Caribbean, Central and South America
Methods of achieving objective	For Blacks - (not described) For Whites - develop slave trade
Significant events	Middle Passage
Key Issues	The Great Dispersal
Conditions of Black people	Loss of 30 million lives. Forced marches, guarded, in chains, flogged. Diseases, adjustment to change of climate work without pay.
Black Contributors and their contribution	1619 - Participated as explorers

Black Experience: An Historical Overview

STUDY GUIDE

Historical Period (list subtitles) / Focus	Time Period	Time Period
Goals and objectives: For Blacks: For Whites:		
Method of achieving objectives		
Significant events		
Key issues		
Conditions of Black people		
Well-known contributors (and their contribution)		

Black Experience: An Historical Overview

STUDY GUIDE

Historical Period (list subtitles) / Focus	Time Period	Time Period
Goals and objectives: For Blacks: For Whites:		
Method of achieving objectives		
Significant events		
Key issues		
Conditions of Black people		
Well-known contributors (and their contribution)		

Black Experience: An Historical Overview

STUDY GUIDE

Historical Period (list subtitles) / Focus	Time Period	Time Period
Goals and objectives: For Blacks: For Whites:		
Method of achieving objectives		
Significant events		
Key issues		
Conditions of Black people		
Well-known contributors (and their contribution)		

Black Experience: An Historical Overview

STUDY GUIDE

Historical Period (list subtitles) / Focus	Time Period	Time Period
Goals and objectives: For Blacks: For Whites:		
Method of achieving objectives		
Significant events		
Key issues		
Conditions of Black people		
Well-known contributors (and their contribution)		

NOTE: Map showing the Penculiar Institution 1619-1863 appearing on page 134 of original document is copyrighted and therefore, not available. It (and also captions on page 143 and 144) were taken from A Pictorial History of the Negro in America, third revised edition by Langston Hughes and Milton Meltzer. Copyright 1968 by Milton Meltzer, Crown Publishers, Inc.

THE BLACK EXPERIENCE: AN HISTORICAL OVERVIEW*

The Black Experience is complex and complicated. It encompasses the totality of Black lives, zamani and sasa.** Unfortunately, it has been dealt with and written about in a fragmented fashion: as a social or a political problem, or both. This fragmentation has led to grave distortions of the Black Experience both inside and outside of Africa--the continent of Black origins. The misrepresentation of this totality in the past clearly plagues our present and will continue to do so if historical interpretations are not corrected.

To provide a background for this document, which evaluates methods and resources for teaching the Black Experience, we will briefly sketch the outlines of Black history.

African Origins

No other phase of Black history has undergone such a thorough reassessment as its African background, especially that area of the west coast of Africa that is the primary ancestral homeland. This is one of the most sorely neglected areas in the teaching of social studies in the United States and this neglect is particularly grievous today when Blacks in the United States are seeking reliable information about our African ancestry.

Until recently, the notion generally held was that when Europeans journeyed down the western coast of Africa they found the indigenous inhabitants existing in states of barbarism and primitive savagery, and that since then Africa has lagged far behind the march of civilization. This notion, and the related belief that Africans in Africa or transplanted to the Americas--have no history, stem from European and American attempts to justify the slave trade, to defend the European colonial intrusion into Africa, and to convince themselves of the innate inferiority of Africans and the worthlessness of African traditions. These erroneous views regarding African history are constantly being refuted and, hopefully, soon will no longer exist.

*St. Clair Drake et al., Teaching Black An Evaluation of Methods and Resources, Multi-Ethnic Education Resource Center, Building 30, Room 32, Stanford University, Stanford, California 94305, 1971.

**These are Swahili words for the African concept of time indicating the past (Zamani) and the present/future (sasa). For a complete explanation of these concepts, see John S. Mbiti, African Religions and Philosophies (Garden City: Doubleday & Co., Inc., 1970, pp. 19-36).

For one of the earliest descriptions of Africa we can turn to Herodotus, the Greek historian. About 300 B.C. he traveled in Egypt and studied the surrounding areas. Of Colchis, the colony left on the bank of the river Phasis in Asia Minor by the Egyptian Pharaoh, Sesostris, Herodotus writes:

> There can be no doubt that the Colchians are an Egyptian race....I made inquiries....My own conjecture was founded, first, on the fact that they are black skinned and have wooly hair,...but further and more especially, on the circumstances that the Colchians, the Egyptians, and the Ethiopians, are the only nations who have practiced circumcision from the earliest times.*

Dr. L. S. B. Leakey, the anthropologist, exploring the area just south of Lake Victoria in Kenya has produced evidence that the first man existed there.** Other evidence indicates that thousands of years ago people from this section of the interior of Africa followed the Nile northward and settled on its banks.

The boundaries of ancient Egypt, at the peak of its power, included much of the lower valley of the Nile, an area that is today designated Egypt. The Sudan was then known as Kush or Ethiopia. The two branches of the Nile--one arising in modern Ethiopia and the other in Lake Victoria--have served for centuries as avenues of travel and communication for the peoples of eastern, central, and northern Africa.

Most Christians were probably first introduced to Egypt by Biblical passages, including one purported to explain the prophecy, "out of Egypt have I called my son."

> And the angel of the Lord appeared to Joseph in a dream, saying, Arise, take the young child and his mother, and flee into Egypt, and be thou there until I bring thee word: for Herod will seek the young child to destroy him.
>
> When he arose, he took the young child and his mother by night and departed into Egypt.***

So thousands of Christians have been taught that Joseph had to take Mary and the Christ child to Egypt in order that the baby might not be slaughtered. Few people ever stop to think that Egypt is in Africa, or that the Ethiopia referred to constantly in the Bible, is also in Africa. Nor do they know that by migration and diffusion Egypt and Ethiopia profoundly affected all the rest of Africa.

Quoted in Francis R. B. Godolphin, The Green Historians, New York: Random House, 1942, pp. 130-31.

**An even older man was found in Africa. This was reported in the San Francisco Chronicle, January 14, 1974.*

***St. Matthew 2:13-14.*

In the valley of the Nile significant mathematical principles were first formulated --calculations were made on the stars, and the pyramids were constructed on the understanding of basic geometrical concepts. The magnificent temples, sculptures, goldwork, and paintings uncovered in northern Africa have won the acclaim of art critics everywhere, and many of the best pieces are housed in American and European museums, removed from Africa during the period of colonization.

Egypt and Nubia influenced the entire continent, but modern Egyptologists are also convinced that Egyptian religious and political concepts are refinements of and variations on themes held in common by people who moved north into Egypt. Life after death was a fundamental concept for all these peoples. The concept was expressed differently in various areas, but never was death seen as the end of man. In Egypt, as throughout Africa, certain animals were thought of as symbols of gods or as the abodes of gods. In the African kingdoms of Baganda, Baluba, Benin, and Kongo, that came into existence after the beginning of the Christian era, just as in ancient Egypt, the king was a divine being. In ancient Egypt he was symbolized by the Falcon, and today, the Falcon is still the royal symbol among the Akans of West Africa as well as the symbol of the president of modern Egypt. The high status accorded the mother and sisters of a king in traditional African monarchies is another trait held in common with ancient Egypt.

Africans who came to the New World were skilled agriculturalists and iron workers from well-ordered societies, and there is evidence to indicate that Black men domesticated a series of plants and animals in the upper Niger area quite independently of the Nile Valley.

In this area of West Africa, the first of a series of complex societies was the ancient kingdom of Ghana (100 B.C.), stretching from the Niger River westward to the Atlantic coast and north into the Sahara Desert. Mali (Melle) succeeded Ghana and was in turn succeeded by Songhay, each successively larger than the other. Songhay was still in existence when the slave trade began. The historical records of southern, central, and eastern Africa show a similar pattern of cultural development, but this brief description of the part of Africa in which most Blacks in the Americas originated is vastly different from the distorted and incomplete representations that many scholars have perpetuated.

The New World and African Dispersal

Between the beginning of the slave trade about 1440 and its ending more than 400 years later, Africa lost an estimated 50 million people. (No one was interested in keeping accurate records.) During the same period, the "New World," as the lands to which slaves were taken is often called, gained about 20 million Africans. There is no more graphic evidence of the inhumanity of the slave trade than the loss of these

John Greenleaf Whittier's poem, "My Countrymen in Chains!" was published in 1835 as a broadside with this drawing as its heading. At the bottom were three lines that read: "He that stealeth a man and selleth him, or if he be found in his hand, he shall surely be put to death. Exod. XXI: 16. England had 800,000 Slaves and she has made them FREE! America has 2,500,000!-- and she HOLDS THEM FAST!!! Sold at the Anti-Slavery Office, 130 Nassau Street, and 67 Liepenard St., New Yori. Price Three Cents."

30 million Africans not accounted for between their African villages and American slave plantations. Millions died in Africa on the forced marches to the coast, and millions more on ships during "The Middle Passage." As Lerone Bennett has put it, "These figures, though instructive, do not say anything meaningful about the people involved. The slave trade was not a statistic, however astronomical. The slave trade was people, living, lying, stealing, murdering, and dying."*

A complex network of trading posts was established to facilitate the "processing" of Africans after they had been secured by purchase or capture. In spite of constant guarding, flogging, and chains, rebellions were numerous. And failing to escape, many who were enslaved jumped overboard at the first opportunity, preferring to drown themselves or be eaten by sharks rather than be taken from Africa into bondage.

It is difficult to assess the impact of this horror on Africa itself. What can one say about the forcible rape of a continent that lasted for over 400 years? How does one evaluate the bleeding off of a continent's most productive resource during a period that might have seen its greatest cultural development? The destructive vestiges of European culture left behind --weapons, explosives, alcohol and new diseases--are all too easy to assess. Altogether, it is remarkable that there exists today any such fact as Africa and any people who relate in a positive fashion to its contemporary reality.

It should be noted that the first Black folk in the New World were not the slaves brought in 1619. Africans were participants with the first groups of European adventurers--some as explorers, some as soldiers and servants. It is known that Balboa (who informed Europe of the Pacific Ocean) and Spanish explorers like Cortes, Alvarado, Pizarro, as well as the leaders of French expeditions, were all accompanied by people of African descent who contributed much to their endeavors.

Nevertheless, the story of Africans in the New World is neither one of voluntary exploration nor one of a group migration. The outcome of the Middle Passage for Africans is more accurately called "The Great Dispersal." For over a hundred years after slaving had begun, the presence of Africans in the New World was confined to the Caribbean, Central America, and South America as the Portuguese laid out plantations in Brazil, the Dutch in the Guianas, and the British and French on several small islands.

It was in these areas that "seasoning" took place--the breaking in of newly arrived slaves so that they learned the "ways" of life in the New World. These "ways" were to

*Lerone Bennett, Jr., Before the Mayflower, Baltimore: Penguin, 1968, p. 30.

become common in the experiences of Africans taken from their homeland into slavery--diseases, change of climate, hard work without pay, long hours, flogging, and often death.

Economic decline in the West Indies and economic upturn on the mainland eventually spurred the extensive exportation of slaves to the United States. By 1700, the forced dispersal of African people had assumed much of its present outline.

Slavery and Its Abolition

In 1936, L. D. Reddick, a prominent Black historian now teaching at Temple University stated:

> Let it be declared here and now that for the purposes of Negro history, barring the discovery of new materials, the topic of slavery in the United States has virtually been exhausted.*

The sentiment expressed here is an important one. Slavery has been too much the center of attention in most interpretations of the experiences of Africans in the Americas. Indeed most interpretations would lead one to believe that there is no history of Black people prior to slavery. Nevertheless, a brief look at slavery from a Black viewpoint may be useful here.

Slavery was not the happy life that racists and romanticizers have often portrayed it to be. Rather it was an institution that, among other things, facilitated attempts to destroy the African personality and replace it with a slave mentality--a belief in one's inferiority and the inherent superiority of one's enslavers. The tragedy of such attempts is that they succeeded so well; many Black people fell victim to the myths that had been created to make the exploitation of our labor possible. The fight to throw off these negative myths, these forced definitions, has characterized much of the existence of Black people in the United States. And the fact that it has literally been a fight is, again, information that has somehow managed to escape many of the histories we read today.

The events in Haiti beginning in 1791 furnish a good example. A revolution broke out that destroyed the racist "stability" there and sent tremors throughout the New World--especially the United States, where planters took to sleeping with pistols under their pillows.

Inspired somewhat by the ideas and ideals of liberty, fraternity, and equality that were so fundamental in the French and American revolutions, Blacks imbued these slogans with their own meanings and took them quite seriously. The Haitian revolution began with more than 100,000 slaves burning plantations and killing the Europeans who enslaved them. Realizing

*Lawrence D. Reddick, "A New Interpretation for Negro History," The Journal of Negro History, January, 1937, Vol. 22, No. 1, p. 20.

Picking cotton on a Georgia plantation where the rows stretched as far as the eye could see.

that spontaneous and uncoordinated rebellions were not enough, Toussaint L'Ouverture, one of the greatest nationalist leaders the world has known, organized the Haitian people and plotted a successful course to their liberation. Until it ended when he was tricked into captivity by Napoleon's aides, Toussaint's rule over Haiti was one of the most progressive periods it has ever known. The people of the island, recognizing this advancement, coined a special gold medal in his honor that carried his picture and these words: "AFTER GOD --HE."

Napoleon gave orders to exterminate Haitian Blacks and recolonize Haiti with new slaves from Africa, and Jean-Jacques Dessalines threw back his answer: "War for war, crime for crime, atrocity for atrocity." He then proceeded, as one historian phrases it, to organize for the "systematic extermination of the white population." The West Indian scholar, C. L. R. James, in his classic work, The Black Jacobins, has interpreted and defended the crucial role of Dessalines at this juncture in Black history. But today not only is the true story of the Haitian Revolution seldom told, but there is also seldom any mention in histories available to Americans of how much Haiti contributed to the development of what we know as the United States. Napoleon's losses were so great in the battles against Haitian Freedom Fighters--60,000 men and a very rich colony--that he sold the Louisiana Territory to the United States for four cents an acre, perhaps a better "bargain" than Europeans extracted from Native Americans for Manhattan. The period of revolution in Haiti was followed by the reign of King Christophe, an extremely enlightened leader who sustained the Haitian Revolution against stiff opposition from European intruders.

The Haitian Revolution is important and led in 1804 to the formation of the second republic in the Western hemisphere, but it was not the earliest slave revolt in the New World. In fact, one historian notes that the very first settlement to contain Africans in this country was also the site of the first North American revolt. Others eventually came in Virginia, New York, South Carolina, Florida --throughout the American South. Men like Gabriel Prosser, Denmark Vesey, and Nat Turner stand tall as leaders of those early efforts of Africans enslaved in the United States to strike blows for freedom. Over two hundred fifty revolts and conspiracies within the United States have been listed.

Other kinds of leaders emerged among African-Americans also. Early in the nineteenth century, Absalom Jones, a Black Episcopalian priest, and the wealthy Black manufacturer, James Forten, led a group of Black people in Philadelphia in submitting an anti-slavery petition to Congress. The major efforts of Blacks during this period were organized against the intentions of whites to "colonize" free Blacks, to send them somewhere out of the country, preferably to Africa. David Walker in his Appeal of 1827, fought colonization and inspired

"I Think of the Great Things of God, Not the Little Things"

the anti-slavery crusade as he urged slaves to "resist: kill, or be killed!" Walker recognized the colonization movement for what it was: an effort to remove those Blacks who were not enslaved so that they would no longer be in a position to aid in securing freedom for the masses who were still in bondage.

A most important development was the Underground Railroad, by which thousands of slaves escaped to the North. Sojourner Truth and Harriet Tubman stand out among the many fearless "conductors" who made repeated trips into the South to lead Black folk out of bondage. Frederick Douglass was the most vocal and consequently the most famous of the Black Abolitionists. He, along with leaders like Henry Highland Garnet, "favored ballots, if possible, and bullets, if necessary." Although many such leaders favored complete integration, they supported the creation of Black institutions when it became apparent that the whites did not favor integration. Some of them broke with the whites in the Abolitionist movement over the question of who should control the fight for Black liberation, foreshadowing similar crises in the future.

Civil War and Reconstruction

The Civil War that finally came is sometimes portrayed as an engagement between whites on behalf of Black liberation. Only when escaped slaves joined the side of the Union did it become clear that the fight was really about slavery, and

that Blacks were determined to fight for their own freedom. The issuance of the Emancipation Proclamation in January, 1863, officially recognized this fact. Freeing the slaves had become Lincoln's ace-in-the-hole. Although initially refused participation as part of the armed forces, 186,000 Blacks eventually served and 38,000 were killed.

The "freedom" Black folk had at the end of the war was a nominal one, but one that nevertheless had to be tested and tried. There were things to do that could not have been done before--learning, resting, traveling, and structuring their own destiny. A decade of "Reconstruction" ensued. The distortions of the Reconstruction period were so pervasive that the eminent Black scholar, W. E. B. DuBois, felt impelled to set the record straight by publishing a major book in 1935, Black Reconstruction in America.

After the war, the oppression of Black people continued. The freed slaves were given the bare minimum in support, and the country dismissed pleas that "forty acres and a mule" be granted each freedman. Beginning as early as 1865, southern states passed Black Codes that destroyed those few gains Black people had secured. Southern leaders obviously intended to re-establish slavery under another name. Reconstruction checkmated them and provided a brief opportunity for ex-slaves to participate in shaping their own destiny. It was an opportunity beset with difficulties. Northern politicians who ex-

plotted the former slaves had to be fought, as well as the Ku Klux Klan. A firm economic base to undergird any efforts toward economic independence was denied. In the face of such difficulties, it is a testament to Black fortitude that Black folk not only survived, but also made substantial contributions to progress during the period. Hiram Revels and Blanche K. Bruce ably represented Mississippi in the United States Senate, and twenty Blacks were members of the House of Representatives. P. B. S. Pinchback served as lieutenant-governor of Louisiana, and there were a host of other officials in states throughout the South at all levels of the political system. Much more important than the mere election of these individuals was the sincerity and commitment that characterized their work. Many measures instituted at the urging of Black legislators, such as universal public education, were necessary to make justice and equality a reality.

But the North soon tired of "The Negro Question." The final sell-out came in 1877 when Rutherford B. Hayes traded the well-being of the ex-slaves for the Presidency. His withdrawal of federal troops in a deal with southern legislators gave the South carte blanche to develop a slave-like caste system.

THE EMANCIPATION PROCLAMATION

January 1, 1863

"...On the first day of January, in the year of our Lord one thousand eight hundred and sixty-three, all persons held as slaves within any State, or designated part of a State, the people Whereof shall then be in rebellion against the United States, shall be then, thenceforward, and forever free; and the Executive Government of the United States, including the military and naval authority thereof, will recognize and maintain the freedom of such persons, and will do no act or acts to represe such persons, or any of them, in any efforts they may make for their actual freedom....And I further declare and make known that such persons of suitable condition will be received into the armed service of the United States to garrison forts, positions, stations and other places, and to man vessels of all sorts in paid service. And upon this act, sincerely believed to be an act of justice, warranted by the Constitution upon military necessity, I invoke the considerate judgment of mankind and the gracious favor of Almighty God. In witness whereof, I have hereunto set my hand, and caused the seal of the United States to be affixed. Done at the City of Washington, this first day of January, in the year of our Lord one thousand eight hundred and sixty-three, and of the independence of the United States the eighty-seventh."

A. Lincoln

The Twentieth Century

It is sometimes said that the study of leadership is an excellent vehicle for understanding the collective experience of a people. Such is certainly the case with Booker T. Washington and W. E. B. DuBois. Their personal lives and philosophies and their interactions with each other--if correctly interpreted--reflect much of what is important for understanding the Black Experience in the United States. They are frequently mentioned, but interpretations of their respective roles are usually inadequate.

Washington is often portrayed as the southern accommodationist, a man who would deny himself and his manhood in submission to the evils of a racist South, though most textbooks praise him. DuBois, by contrast, is not usually included in textbooks, but is often depicted elsewhere as the northern Black intellectual, the intelligent, highly-trained elitist gentleman whose goal in life was Black manhood through integration. These interpretations do great damage to the men. Neither gives any hint of the complex figures they actually were.

Washington and DuBois can now be viewed from a distance and with more clarity. Washington refused to advise a direct attack on segregation and instead argued that accumulation of money, property, and industrial education would be the best strategy for Black liberation. DuBois, however, councilled more aggressive direct action for immediate integration and pushed for the education of a "talented tenth" who would lead the masses to freedom. Today it should be clear that although their disagreements were often intense, their leaderships were complementary, for each emphasized essential aspects that the other had subordinated. It is important that we re-examine Washington and DuBois with this in mind for many of the issues they debated are still with us.

The period from 1905 to 1954 is a significant one. DuBois had succeeded in organizing the Niagara Movement, the forerunner of the National Association for the Advancement of Colored People (NAACP). In 1910 the Urban League was founded as a social work agency to deal with the problems of migrants from the South. These organizations were able to force some progress, but lynching and discriminations against Blacks continued. Blacks fought as vigorously in World War I, the war that was to make the world safe for democracy, as in the Civil War; but the many humiliations suffered in the armed forces, ranging from being restricted to menial jobs to actual physical abuse, made the cynical wonder why Black people fought at all. A movement of great importance then emerged in the 1920's whose leader felt that "there is no law but strength and no justice but power." With these words Marcus Garvey urged that Black folk organize and seek their salvation by helping to build a strong, free Africa with selected immigrants returning to help develop the continent, and the organization

of a three-way trade between Africans in Africa, the United States, and the West Indies. Garvey admonished, "Up, up, ye mighty race, you can accomplish what you will." Cooperatives, the African Orthodox Church, "Africa for the Africans at home and abroad," parades, titles of nobility, and paramilitary units were all used by Garvey to stir in Black people

Marcus Garvey (1887-1940). "I ask 'Where is the black man's government? Where is his king and his kingdom? Where is his president, his country and his ambassador, his army, his navy, his men of big affairs? I could not find them. I declared 'I will help to make them'." (Photo courtesy of UPI.)

thoughts too long suppressed by slavery and colonization. His was the first, the largest, and the most significant movement of its kind among Black people.*

Garvey's pre-eminence was certainly a part of the tenor of the times. The same period also produced the Harlem Renaissance or the "New Negro Movement" in which much attention was focused upon Black creative artists. Such names as Langston Hughes, Claude McKay, Jean Toomer, Countee Cullen, and James Weldon Johnson became household words in Black homes. This resurgence was characterized by an affirmation of those distinctive qualities that were an integral part of the lives of African people throughout the world, reinforcing our tenacious hold on life and enabling us to survive and proliferate, qualities that have been called "Negritude Movement" that began later in Paris. This movement was led by three African students from different parts of the world--Leopold Senghor from Senegal (West Africa), Leon Damas of French Guiana (South America) and Aime Cesaire of Martinique (West Indies). All three became distinguished poets, and Senghor is now president of Senegal.

By 1935 the Great Depression had reduced one out of every four Blacks in the United States to dependence upon relief. In some areas over eighty percent were on welfare. We had been "last hired" and were now "first fired." As one observer commented, Black America "almost fell apart."

Other changes in the Black Experience occurred with the population shifts of the early twentieth century. Prior to 1915, nine out of every ten Blacks lived in the rural urbanized South. Between 1961 and 1921, a million migrated to the cities of the North. These newly urbanized Blacks originally supported the Republicans, the party of the "Great Emancipator," but under the impact of the Depression they deserted it and voted for Roosevelt and the Democrats after 1936. There were other manisfestations of Blacks' disgust with our situation and of the realization that our concentrated numbers gave us strength: boycotts, pickets in large urban centers urging "Don't buy where you can't work"; Blacks using voting power in Chicago to send a Black representative, Oscar DePriest, to Congress in 1928; and the NAACP successfully campaigning in 1930 against Herbert Hoover's nomination of a judge who was overtly racist. A new Black consciousness had emerged. World War II marked the second time that Black folk were asked to fight a war to make the world safe for a democracy we had not yet shared. Recognizing the absurdity of the situation, one soldier is reported to have said, "Just carve on my tombstone 'Here lies a black man killed fighting a yellow man for the protection of a white man.'" Black soldiers were discriminated against in segregated units, and suffered the same indignities they had suffered in World War I; yet, Black soldiers fought valiantly. During the early

In the Western Hemisphere

stages of American involvement in the war, in 1941, Black dissatisfaction was organized under the leadership of A. Phillip Randolph, whose threat of a March on Washington led to Executive Order 8802 establishing the Fair Employment Practices Commission, and banning discrimination in war industries and apprentice programs. Unfortunately the order was only sporadically enforced.

In 1954, NAACP lawyers led by Thurgood Marshall successfully argued before the Supreme Court for the banning of state laws requiring "separate but equal" facilities for Blacks and whites, facilities that had never been equal in any case. The court ordered public school segregation ended "with all deliberate speed" --another order only desultorily complied with, and one that is still being disputed. The next several years witnessed massive equivocation as the United States government and

The original leaders of the Niagara Movement in 1905, in a photograph (below) taken on the Canadian side of the Falls, with DuBois the second from the right in the second row.

"The men of the Niagara Movement... turn toward the nation and ask in the name of ten million the privilege of a hearing. In the past year the work of the Negro-hater has flourished in the land. Step by step, the defenders of the rights of American citizens have retreated. The work of stealing the black man's ballot has progressed and the fifty and more representatives of stolen votes still sit in the nation's capital...

"Against this Niagara Movement eternally protests. We will not be satisfied to take one jot or tittle less than our full manhood rights. We claim for ourselves every single right that belongs to a freeborn American, political, civil and social; and until we get these rights we will never cease to protest and assail the ears of America. The battle we wage is not for ourselves alone but for all true Americans."

From an "Address to the Country" issued by the second annual Niagara meeting, held August 16-19, 1906, at Harper's Ferry, West Virginia.

its white citizens grappled with the realities of concepts like equality and justice that had always been assumed to underlie the founding and existence of the country.

In Montgomery, Alabama, in 1955, Reverend Martin Luther King, Jr. and a devoted group of followers utilized the protest of a Black seamstress, Mrs. Rosa Parks, against discriminatory seating on the local bus lines to begin a full-fledged struggle aginst the racism ingrained in the nation. They decided to cut through the legalistic equivocations by direct action. The action was to be a non-violent campaign carried on in the spirit of the Indian religious leader, Gandhi. The movement served to crystallize a sentiment of rebellion long present among Black folk. With the Reverend King as the movement's leader, an important Black institution, the Church, was politically activated.* The movement fired the imaginations of Blacks and generated Black involvement throughout the United States and the world. (After King was murdered, flags flew at half-mast throughout Africa, where he had been invested with a special significance.)

It is important that we not forget the context in which Dr. King rose to prominence. Many history texts overplay the role of the hero and avoid a thorough treatment of other factors in any given incident. Garvey, DuBois, Randolph, and other Black leaders had laid solid foundations for the organization of Black folk and developed strategies that King was able to use in his movement. The rise of independent African states and the increased identification with them among Black folk in the United States were also important, as was the impact of domestic racism on the position of the United States as leader of the "free" world. Some Black folk in Africa had freed themselves of the total economic dependence on whites that had characterized all Black people. This, and television coverage of the demonstrations organized by King's movement, were essential factors in the movement's mass appeal.

A leader like King was needed to help coalesce the widespread but diffuse determination among Black folk not to tolerate racism and discrimination silently but, instead, to oppose them with the same insistence of L'Ouverture, Vesey, Turner, Walker and others, even though non-violence, at first, was the weapon chosen. The momentum accelerated. In 1960 began the sit-ins that were to sweep the South, as four Black students ignored a "whites only" lunch-counter law in Greensboro, North Carolina. News of the "Freedom Rides" organized by the Congress

*The Black church became politically reactivated during this movement. The very birth of the A.M.E. Church in 1787 was a political act. And a part of the church's philosophy was to teach racial self-esteem and self-help. Singleton, George, The Romance of African Methodism, Exposition Press, 1952.

of Racial Equality (CORE) caught the attention of the country, and the organization of the Student Non-Violent Coordinating Committee (SNCC) added further impetus to the movement.

A full century after the signing of the Emancipation Proclamation, the United States was again embroiled in controversy over the presence of an African people in her midst. As a French reporter killed during the attempt to desegregate the University of Mississippi had stated, "The Civil War had never ended." The issues in 1963 were basically the same as those which in 1863 had torn the United States asunder, only now they appeared in a new guise. What might have been a year of celebration of the centennial of Black freedom turned out to be, in the words of Lerone Bennett, "a year of water hoses and high-powered rifles, of struggles in the street and screams in the night, of homemade bombs and gasoline torches, of snarling dogs and widows in black....a year of passion,...despair,...and desperate hope."* It seemed, indeed, as if the Civil War were on again. Rebellions were prevalent, and the traditional responses of government to the obvious inequities in the lives of Blacks offered no encouragement.

Under Reverend King and the Southern Christian Leadership Conference (SCLC), a critical demonstration began in Birmingham on April 3, 1963. Fair employment opportunities, desegregation of public facilities, and amnesty for King and the thousands arrested were included in the demands. The use of dogs and high-pressure water hoses by Birmingham police, given national coverage in the news media, sparked sympathetic demonstrations in many cities. The assassination of Medgar Evers, the leader of the Mississippi NAACP, heightened racial tensions. President Kennedy moved beyond the posture of moderation that had characterized his administration on racial issues, and now proposed to Congress a Civil Rights Bill as far-reaching as any the country had witnessed since the Civil Rights Act of 1875, which had essentially reiterated the 14th and 15th amendments to the Constitution.

As Congress and the country deliberated over the proposed bill, on August 28, 1963 over 250,000 people voted for it with their feet in a massive "March on Washington for Jobs and Freedom." Reverend King "had a dream," but some people had other things on their minds. Less than a month later, in seeming retaliation against the demonstration in Washington, a bomb rocked the Sixteenth Street Baptist Church in Birmingham. Four little Black girls were mangled to death and twenty-one other people were injured.

Spurred by President Johnson after Kennedy's death, Congress

Lerone Bennett, Jr. Before the Mayflower, Baltimore: Penguin, 1962, p. 327.

passed the Civil Rights Act of 1964. Within a month of its passage, Harlem was in flames, and disturbances would eventually spread to other parts of the city and country. It was clear that some Black people had adopted their own agenda. Meanwhile, in the South, Mississippi served as an appropriate site for a concentrated resurgence of non-violent Black activism. There, the murder of three civil rights workers and the attempted assassination of a young SNCC worker in 1964, led to a massive voter-registration drive around Greenwood during which white harassment was so great that the federal government intervened.

Toward a New Identity

No precise date can be given for what may be the crucial turning point in the attitude of Black people toward race relations in the United States. Certainly something had happened by the summer of 1966 when Black Power slogans surfaced so dramatically. The cry was no longer for integration, but rather for power to secure liberation "by any means necessary."

Perhaps the turning point had already been reached when the Watts rebellion exploded in 1965. The stated cause of the outbreak was the arrest of a young Black and the way the police treated him. By the time peace had been restored, there were 34 dead, 1,032 injured, 3,952 arrested, and over 40 million dollars in property damage. The obvious underlying cause of the Watts rebellion--and of the rebellions before and since--was the condition of Black folk in this country. Too many people were crowded housing was unavailable elsewhere, unemployment was above 30 percent, adequate public transportation was virtually nonexistent, and there were constant reminders to Black people that they stood outside the mainstream of well-being and inside a backwater of human misery.

The precipitating occasion for the Black Power call, however, was not a ghetto rebellion. It was the James Meredith march through Mississippi in June, 1966. After someone tried to assassinate Meredith, SNCC Chairman, Stokely Carmichael, made news by voicing the need at a rally in Jackson for Black Power. A similar sentiment was already widespread in Black communities throughout the country. Leaders like the Honorable Elijah Muhammad and Malcolm X of the Nation of Islam had for several years been symbols of the belief that racism was so ingrained in white America that to appeal to its conscience was an exercise in futility, and that only the mobilization of Black strength could change the conditions of our existence.

The call for Black Power reflected complete disillusionment and pessimism among some, and a new and essential level of sophistication among others, especially young Blacks. According to two of the movement's main architects, Stokely Carmichael and Professor Charles Hamilton, Black Power signalled that "time is long overdue for the Black community to redefine

itself, set forth new values and goals, and organize around them."* Self-definition and self-determination were essential aspects of these new values and goals. In general, Black Power meant destroying the colonial status of Black communities, created by, and existing for the benefit of, the larger white society.

Politically, Black Power meant control over Black communities and the use of political power to improve the quality of life in all areas. It meant the election of Black officials who represented the needs of Black people and articulated our aspirations. It also signalled an end to the divide-and-conquer strategy that had prevented the development of a well-organized and cohesive bloc of Black political power.

In economic terms, Black Power spoke against the exploitation for the benefit of outside interests of the few resources Black folk had in segregated areas. Merchants came by day and left at night with bulging money bags. There were many obstacles to Black development. Black Power meant a renewed interest in developing the Black economy for the benefit of the Black community.

It is important to remember that many of the themes (Black pride, Pan-Africanism, Black economic independence) underlying the call for Black Power in the 1960's were similar to themes voiced in earlier years. Black consciousness had been a force in the organization of Black churches and mutual aid societies; Garnet, Washington, DuBois, and Garvey all had Pan-African planks in their platforms; Black business enterprise had on several occasions emerged as a major theme. The continued growth of the Nation of Islam in the United States, which incorporates some of these ideas, is another such indicant. It is as if the persistence of oppression dictates a periodic swing back to philosophies and methods of a past era in an attempt to make some sense of the current scheme of things.

The ultimate meaning of Black Power was that the quality of Black protest had changed. No longer was the movement for Black liberation to be a white liberal and Black upper-class affair in which propaganda, lawsuits, and legislation in the quest for constitutional rights are given priority. New priorities were set that called for direct action and mass tactics to eradicate the legacy of racism and discrimination of past centuries--and without restraints imposed by a philosophy of non-violence or by white-dominated coalitions.

The new thrust of Black activity is aimed at a fundamental transformation of American institutions. The needs and aspirations of Black people are clearly such that their attainment will drastically alter the character of this society. These aspira-

*Stokely Carmichael and Charles V. Hamilton, Black Power, New York: Random House, 1967, p. 32.

tions, moreover, have now spilled outside the immediate domestic context. The past several years have witnessed many conceptual and emotional changes in the lives of Black people, not the least of which have been repeated indications that descendants of Africans domiciled in the Americas and throughout the world have come to some newer understanding and acceptance of our ancestral origins, and a recognition that the destinies of African peoples are intertwined.

Emphasis is being placed on the development of Afro-centric values and institutions, and on a revolutionary consciousness of the concept of struggle to return African people to our traditional greatness. Again, this present-day interest in Africa among Blacks in the United States is not a new one. Rather, it reflects the same pendulum-like movement that characterizes much of our history in this country.

What is significant is the development of these sentiments and predispositions in the present international context. Race has become a more obvious factor in the world's social order than it had been in the past. One wonders whether the prophetic words of W. E. B. DuBois, written in 1903, were even listened to seriously:

> The problem of the twentieth century is the problem of the color-line--the relation of the darker to the lighter races of men in Asia and Africa, in America and the islands of the sea.*

The efforts of Black people to establish linkages and consolidate their interests in a global context is destined to become even more important. Apartheid and colonialism in parts of Africa and the condonation of these practices by other countries are sure to be primary issues. It is the dynamics of these efforts and issues that will shape the future of race relations in the United States and the world. The problem of the twenty-first century is still likely to be the color line. Understanding the Black Experience within a world context is imperative.

*William E.B. DuBois, The Souls of Black Folk, New York: Fawcett, 1961, p. 23.

Cover of pamphlet circulated in 1967.

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Recommended Reading List

The material presented in this lesson in no way provides a full treatment of the Black experience. As mentioned earlier, it represents the minimum coverage necessary for basic understanding. If you have little or no knowledge of the Black experience, you will be interested in suggestions for gaining more information. The books and periodicals listed here are all currently available in either school, university, or public libraries. Some contain very extensive bibliographies if you decide to dig more deeply into any aspect of the Black experience.

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DuBois, W.E.B., The Souls of Black Folk. New York: Fawcett, 1961.

Fanon, Frantz, The Wretched of the Earth. New York: Grove Press, 1966.

Haley, Alex, The Autobiography of Malcolm X. New York: Grove Press, 1965.

Hare, Nathan, The Black Anglo-Saxons. New York: Marzani & Munsell, 1966.

Hughes, Langston, et al., A Pictorial History of the Negro in America. New York: Crown Publishers, Inc., 1968.

James, C. L. R., The Black Jacobins. New York: Vintage Books (2nd ed.), 1963.

Jones, Le Roi, Blues People: Negro Music in White America. New York: Morrow, 1963.

Moore, Richard, The Name "Negro": Its Orgins and Evil Use. New York: Afro-American Publishers, 1960.

Periodicals

Freedomways. Freedomways Associates, Inc., 799 Broadway, New York (quarterly).

Liberator. Afro-American Research Institute, 244 E. 47th St., New York (monthly).

The Black Scholar. The Black World Foundation, P.O. Box 908, Sausalito, Ca. (monthly except July and August).

Experience C:
Using Cultural Categories to Clarify Examples of Similarities and Differences of Personal Experiences

Objective:
Learners clarify their understanding of the Black Experience through discussion.

A. Preliminary discussion: Select a partner or small group with whom to work. Each team should select or be assigned one title from the reading material to focus upon. Then follow the instructions below:

   Instructions: Take ten minutes to prepare a five-minute presentation (to the large group) about the material you are focusing upon, by responding to the following questions:

   1. What are the goals, methods of achieving goals, conditions, contributions and contributors of the Black Experience during this period of time?

   2. What information have you acquired through classes, the mass media, or other aspects of your own life experience that help to support the information you have acquired in the printed material?

B. Large-group discussion instructions:

   1. Each team will report to the total group what it learned.

   2. Participants in the larger group may expand upon the presentations by sharing information or understandings familiar to them or by generating questions to the team or the instructor.

C. Learners who have not completed the Lesson Three quiz should do so before continuing on to Experiences D-F.

Experiences D-F

Introduction

The purpose of these experiences is to help you become familiar with and use some guidelines for selecting children's books from a Black perspective. You will be asked to develop some of your own criteria, to use the criteria for evaluating a child's book, to compare your findings to a model evaluation of that book, and then to expand the criteria you already have. As you are participating in these tasks, you should become increasingly clearer about some of the real experiences of Black people that make these guidelines, and others not yet developed, absolutely essential. The final outcome of these activities should enable you to select books more sensitively for classroom libraries; these books will support the life experiences of some Black children and will be representative of and enhancing to the historical and contemporary tradition of Black people.

Experience D: Developing Guidelines for Analyzing Children's Books

Purpose:
Identification of important elements to consider when developing guidelines for assessing whether or not information is accurate.

Instructions:

1. Prepare to participate in a group discussion by responding to this question:

   You are describing a party to a friend. What kind of things would you consider mentioning in order to tell him or her as accurately as possible what happened?

2. In light of your understanding of the Black Experience, what one or two guidelines should you consider that would help to identify accurately the experience of Black people? (Share your ideas with the group.)

   (You may use the space below to list your ideas and those of other learners.)

3. Discuss with the group the reasons you believe your ideas are important.

Experience E: Using Guidelines

Materials needed:
Five guideline statements listed by the group.

One of the books from the instructor's library.

Instructions:

1. Skim the book so that you are familiar with the story and the illustrations.

2. Using the criteria list developed by the group:

   a. Select three items on the guideline list that you would like to focus upon.

   b. Reread the book. This time, write down examples of ways in which the book did, or did not, meet the criteria. (Use the form below.)

   c. When you have completed the task above review the book again for important facts which do or do not support points that you believe should be identified from a Black perspective.

   d. You may use the chart below as a guide for completing the task.

USING CLASS GUIDELINES TO EVALUATE A BOOK

Author _____ Year of Publication _____

Book Title _____

Guidelines Statement	Examples That Support Guidelines	Examples That Do Not Support Guidelines

Other Important Facts That...	Support Black Perspective	Do Not Support Black Perspective

Experience F: Comparing Evaluation with a Model

Materials needed:
Your notes on "Using Class Guidelines to Evaluate a Book"

A commentary from the book Starting Out Right that analyzes the book you evaluated. (You will receive this from your instructor.)

Instructions:

1. Compare your written evaluation of the book you selected with the evaluation sheet from the book Starting Out Right.

   a. Check those points on your evaluation sheet that are compatible with issues raised in the Starting Out Right article.

   b. List below and on the next page, issues that are raised in Starting Out Right which you did not consider, or which were not considered by other group members. (Share this list with the class.)

   c. If there are points made in Starting Out Right with which you disagree or which you do not understand, list these too, so that they can be discussed with the instructor or the total group.

2. Participate in a group discussion to:

   a. Share what you did and what you discovered.

   b. Expand the class guideline list.

Note:
You may use the next page for your notes.

Experience G: Analyzing the Written Content for Accuracy

Materials needed:
Analysis Instrument, page

The Black BC's, Lucille Clifton

Study Guide, page 167

Evaluation Guide, page 174

Instructions:

1. Read over the instructions for using the instrument (page 165 and the instrument (pages 167-173). Check those guideline items that you would like to discuss with the group.

2. Participate in a group discussion in which you share examples that relate to the guideline items.

3. Read the book. Then use the analysis instrument to assess and rate the accuracy of the book.

4. Check your analysis against the evaluation guide (page 174).

5. Repeat this experience again, using a book you select. Compare your responses with a partner who has analyzed the same book.

6. When you have used the analysis instrument with a standard amount of accuracy, continue on with the Extent of Availability Survey (page 198).

Analyzing the Written Content for Accuracy - Level II

Instructions for Using the Instrument:

The Level II instrument is divided into five general criteria sections. You will notice that four of the criteria are similar to those in the Level I instrument. The criteria follow:

1. Books include information about Black individuals, Black people as a group, and/or experiences that have occurred to them.
2. The information provided is presented from a Black perspective.
3. The book provides information that is historically accurate, from a Black perspective.
4. The book avoids stereotypes or demeaning descriptions.
5. The book is meaningful to children.

Though the criteria areas are similar, the guidelines, or indicators, to look for are different. These focus more specifically on information that relates to the historical/contemporary facts that have been a part of the Black experience. You may wish to add some of the guidelines that emerged during the group discussion of the instrument, so space has been provided for additions.

The instructions for the use of the Level II instrument are similar to those for Sections A, B, D and E of the Level I instrument. Section C is different. It asks you to focus on the accuracy of the facts you read. A sample of Section C, filled in, is provided on the next page to aid you in using this section. The main consideration for Section C is that you use your understanding of The Black Experience: An Historical Overview as the basis for determining the accuracy of the information that you read. Refer to specific time periods (e.g., 20th Century) in the written material to determine whether or not the facts or the general tone of the information seems valid from a Black perspective.

Instructions:

Section C: Use your understanding of The Black Experience: An Historical Overview as the basis for your decision for the following responses. Refer to your study guide notes for help. For each fact presented make a (✓) in the Yes or No column or write in page numbers. Then record the information which you are supporting or rejecting in the Comment column.

Section C: The book provides information which is historically accurate from a Black perspective

Guideline Item	Examples Record Pg. Nos.		Comment
	Yes	No	
1. General facts are accurate (e.g., Africa is referred to as the ancestral homeland of Black people; or the oppression of Black people was created and maintained by the laws and institutions in the society)	p. 8, 9, 10		Procedure for becoming a Congressman
2. Specific facts are accurate according to the period in which the event took place (e.g., the Emancipation Proclamation freed slaves as a military necessity)	p. 16	p. 10	Augustus Hawkins (D-Calif.) 1962* Wood Street has all Black people.
3. Descriptions of Black people's activities and/or feelings about events or circumstances are valid according to the period in which they took place			
4. Other			
5. Other			

*In Black America, Presidential Publishers, Los Angeles, California, 1970, p. 152.

Written Content Analysis - Level II

Book Title _____ Author _____

Publisher _____ Place _____ Date _____

Check the correct response(s):

The material is: factual____ fictional____ biographical____

The setting is: historical____ contemporary____

The theme of the book is _____

_____

_____

General Instructions:

1. Use this instrument for books that are based upon facts. The book may be an historical record, as with a biography. Or it may be representative of historical events, situations or experiences. (An example might be a fictional story that took place during a specified period in history.)
2. Read through the following pages of the instrument to become familiar with the criteria statements and the guideline items for which you will be finding examples.
3. Skim through the book.
4. Record the information required at the top of this page.
5. Now, go back through the book and respond to each of the criteria sections by following the instructions that precede each section.

Instructions:

Section A: Place a (✓) in the Check column if you find examples of the guideline item statements in the book you are analyzing. Either tally the number of examples for each item statement or write the page numbers in the Examples column.

Section A: The book includes information about Black individuals, Black people as a group, and/ or experiences that have occurred to them

Guideline item	Check (if present)	Examples (tally or page no.)
1. Black person(s) who have made contributions to their own people or the society		
2. Contributions of Black people to their own people and/or the society (e.g., ice cream, soldiers in Civil War)		
3. Significant event(s) in the history of Black people (e.g., Civil War, Harlem Renaissance, march on Washington)		
4. Key issues in the history of Black people (e.g., racism, integration, discrimination, etc.)		
5. Goals and objectives of Black people (e.g., freedom, independence, Black liberation, Black power, Black pride, etc.)		
6. Methods Black people used to meet objectives and work toward goal (e.g., underground railroad, sit-ins, Watts riots, Haitian Revolution, etc.)		
7. Other		
8. Other		

Instructions: Section B: Follow the instructions for Section A.

Section B: The information provided in the book is presented from a Black perspective

Guideline item	Check (if present)	Examples (tally or page no.)
1. Activities and experiences of individual or groups of Black people are described		
2. The feelings of individual or groups of Black people about their activities or experiences are described		
3. Black people's efforts to protest negative myths, exploitation, and oppression are described		
4. Black people who have been (or are) role models as protestors against society's oppression are described (e.g., Denmark Vesey, Toussaint L'Overture, W.E.B. DuBois, Malcolm X)		
5. Descriptions of the contributions of Black Americans include the importance, or worth, of the contribution to Black people and the society		
6. The book describes Black people working together to solve problems through pooling their own resources and using each other as resources		
7. The book describes Black people (individuals or as a group) as having pride in themselves by demonstrating ambition, creativity, faith, making own decisions about themselves and/or appreciating their own physical appearance and heritage		
8. The book explicitly refers to Black people's efforts to free themselves		
9. Other		
10. Other		

Instructions:

Section C: Use your understanding of The Black Experience: An Historical Overview as the basis for your decision for the following responses. Refer to your study guide notes for help. For each fact presented make a (✓) in the Yes or No column or write in page numbers. Then record the information which you are supporting or rejecting in the Comment column.

Section C: The book provides information which is historically accurate from a Black perspective

Guideline Item	Examples Record Pg. Nos.		Comment
	Yes	No	
1. General facts are accurate (e.g., Africa is referred to as the ancestral homeland of Black people; or the oppression of Black people was created and maintained by the laws and institutions in the society)			
2. Specific facts are accurate according to the period in which the event took place (e.g., the Emancipation Proclamation freed slaves as a military necessity)			
3. Descriptions of Black people's activities and/or feelings about events or circumstances are valid according to the period in which they took place			
4. Other			
5. Other			

Instructions:

Section D: Follow the instructions for Section A.

Section D: The book avoids stereotypes or demeaning descriptions

Guideline item	Check (if present)	Examples (tally or page no.)
1. Early Africans and/or contemporary Black people are referred to as savage, barbarian, or "needing to gain insight"		
2. There is information which justifies the inhumane treatment of Black people (e.g., whites powerless to do anything about it, Blacks need bondage for their own benefit)		
3. Black people are described as being happy or contented in subhuman circumstances (e.g., slavery, poverty, etc.)		
4. Black people are referred to as mentally inferior		
5. The book implies that Black people could solve their problem if they only tried		
6. Other		
7. Other		

Instructions:

Section E: Read the book to one or more children. Use their response as a guide for your answers.

Section E: The book is meaningful to children

Guideline Item	Yes	No	Comment
1. Biographies are presented from a child's point of view (for example, "...let me tell you a true story about Langston Hughes....He got spanked for acting up!*)			
2. Issues and events are described so that they have some relationship to the activities, experiences and maturity level of the children			
3. Other			
4. Other			

*Phyllis Johnson, "Langston Who?" Ebony, Jr., Spring Issue, 1972, p. 33.

Summary Rating Sheet

Book Title_____ Author_____

Part I: Instructions:

Use the Written Content Analysis Instrument as the guide for your responses below. Circle the appropriate box for each section listed on the left of the matrix. Summarize your rating below.

Criteria Section	Inadequate	Standard	Excellent
A. The book includes information about Black people	0 items checked	1-3 items checked	more than 3 items checked
B. The information is presented from a Black perspective	0-1 items checked	2-3 items checked	more than 3 items checked
C. The information is historically accurate from a Black perspective	more than 2 nos. checked	1-2 nos. checked	all Yes items checked
D. The book avoids stereotypes	any items checked	no items checked	no items checked
E. The book is meaningful to children	the No column is checked	1-2 items checked Yes	2 or more items checked Yes

Part II: Instructions:

A. Check the book Inadequate ☐ if it has the inadequate column checked for D or E, or if two of the other sections are checked inadequate.

B. Check the book Standard ☐ if three or more of the sections are circled in the standard column.

C. Check the book Excellent ☐ if three or more of the sections are circled in the excellent column.

Experience H: Evaluation Guide

Purpose:
To assess your accuracy in using the Analysis Instrument - Level II

Resources:
Instrument: Analyzing the Written Content for Accuracy - Level II

Evaluation Guide, next page

Book: The Black BC's

Instructions:

1. Compare each of your responses on the Analysis Instrument, which you completed, with those shown in the Evaluation Guide.

2. Rate your efforts according to the number of accurate responses. You earn one point for each complete response.

My Rating

Area	Points Possible	My Score
1st page	9	--
Section A	19	--
Section B	17	--
Section C	10	--
Section D	0	--
Section E	1	--
Total	56	--

My Score:

46-56 Excellent
36-45 Good
26-35 Average
0-25 Try again

Written Content Analysis - Level II

Book Title The Black BC's Author Lucille Clifton

Publisher E. P. Dutton & Co. Place New York Date 1970

Check the correct response(s):

The material is: factual ✓ fictional ____ biographical ____

The setting is: historical ✓ contemporary ✓

The theme of the book is A review of the historical/contemporary experiences, contributions, goals, and methods of Black people, using the alphabet and short poetic statements applicable to young children.

General Instructions:

1. Use this instrument for books that are based upon facts. The book may be an historical record, as with a biography. Or it may be representative of historical events, situations or experiences. (An example might be a fictional story that took place during a specified period in history.)
2. Read through the following pages of the instrument to become familiar with the criteria statements and the guideline items for which you will be finding examples.
3. Skim through the book.
4. Record the information required at the top of this page.
5. Now, go back through the book and respond to each of the criteria sections by following the instructions that precede each section.

Instructions:

Section A: Place a (✓) in the Check column if you find examples of the guideline item statements in the book you are analyzing. Either tally the number of examples for each item statement or write the page numbers in the Examples column.

Section A: The book includes information about Black individuals, Black people as a group, and/ or experiences that have occurred to them

Guideline Item	Check (if present)	Examples (tally or page no.)
1. Black person(s) who have made contributions to their own people or the society	✓	pp. 7, 10, 17, 21 36
2. Contributions of Black people their own people and/or the society (e.g., ice cream, soldiers in Civil War)	✓	pp. 9, 19, 23
3. Significant event(s) in the history of Black people (e.g., Civil War, Harlem Renaissance, march on Washington)	✓	pp. 25, 35
4. Key issues in the history of Black people (e.g., racism, integration, discrimination, etc.)		
5. Goals and objectives of Black people (e.g., freedom, independence, Black liberation, Black power, Black pride, etc.)		
6. Methods Black people used to meet objectives and work toward goal (e.g., underground railroad, sit-ins, Watts riots, Haitian Revolution, etc.)	✓	p. 30, 38
7. Other		
8. Other	✓	p. 29

Instructions: Section B: Follow the instructions for Section A.

Section B: The information provided in the book is presented from a Black perspective

Guideline item	Check (if present)	Examples (tally or page no.)
1. Activities and experiences of individual or groups of Black people are described		
2. The feelings of individual or groups of Black people about their activities or experiences are described	✓	pp. 10, 11, 21
3. Black people's efforts to protest negative myths, exploitation, and oppression are described		
4. Black people who have been (or are) role models as protestors against society's oppression are described (e.g., Denmark Vesey, Toussaint L'Overture, W.E.B. DuBois, Malcolm X)	✓	pp. 10, 15, 43
5. Descriptions of the contributions of Black Americans include the importance, or worth, of the contribution to Black people and the society	✓	p. 17
6. The book describes Black people working together to solve problems through pooling their own resources and using each other as resources	✓	p. 28
7. The book describes Black people (individuals or as a group) as having pride in themselves by demonstrating ambition, creativity, faith, making own decisions about themselves and/or appreciating their own physical appearance and heritage	✓	p. 27
8. The book explicitly refers to Black people's efforts to free themselves	✓	pp. 12, 37
9. Other		
10. Other		

Instructions:

Section C: Use your understanding of The Black Experience: An Historical Overview as the basis for your decision for the following responses. Refer to your study guide notes for help. For each fact presented make a (✓) in the Yes or No column or write in page numbers. Then record the information which you are supporting or rejecting in the Comment column.

Section C: The book provides information which is historically accurate from a Black perspective

Guideline Item	Examples Record Pg. Nos.		Comment
	Yes	No	
1. General facts are accurate (e.g., Africa is referred to as the ancestral homeland of Black people; or the oppression of Black people was created and maintained by the laws and institutions in the society)	pp. 5, 42		
2. Specific facts are accurate according to the period in which the event took place (e.g., the Emancipation Proclamation freed slaves as a military necessity)	pp. 25, 14, 35 43		
3. Descriptions of Black people's activities and/or feelings about events or circumstances are valid according to the period in which they took place	pp. 21, 25, 26, 27		
4. Other			
5. Other			

Instructions:

Section D: Follow the instructions for Section A.

Section D: The book avoids stereotypes or demeaning descriptions

Guideline Item	Check (if present)	Examples (tally or page no.)
1. Early Africans and/or contemporary Black people are referred to as savage, barbarian, or "needing to gain insight"		
2. There is information which justifies the inhumane treatment of Black people (e.g., whites powerless to do anything about it, Blacks need bondage for their own benefit)		
3. Black people are described as being happy or contented in subhuman circumstances (e.g., slavery, poverty, etc.)	NO EVIDENCE	
4. Black people are referred to as mentally inferior		
5. The book implies that Black people could solve their problem if they only tried		
6. Other		
7. Other		

Instructions:

Section E: Read the book to one or more children. Use their response as a guide for your answers.

Section E: The book is meaningful to children

Guideline Item	Yes	No	Comment
1. Biographies are presented from a child's point of view (for example, "...let me tell you a true story about Langston Hughes....He got spanked for acting up!*)			
2. Issues and events are described so that they have some relationship to the activities, experiences and maturity level of the children	✓		Information presented at two levels--simple statements for preschooler. More information content for more indepth discussion. Excellent illustration.
3. Other			
4. Other			

*Phyllis Johnson, "Langston Who?" Ebony, Jr., Spring Issue, 1972, p. 33.

Summary Rating Sheet

Book Title_____ Author_____

Part I: Instructions:

Use the Written Content Analysis Instrument as the guide for your responses below. Circle the appropriate box for each section listed on the left of the matrix. Summarize your rating below.

Criteria Section	Inadequate	Standard	Excellent
A. The book includes information about Black people	0 items checked	1-3 items checked	more than 3 items checked
B. The information is presented from a Black perspective	0-1 items checked	2-3 items checked	more than 3 items checked
C. The information is historically accurate from a Black perspective	more than 2 nos. checked	1-2 nos. checked	all Yes items checked
D. The book avoids stereotypes	any items checked	no items checked	no items checked
E. The book is meaningful to children	the No column is checked	1-2 items checked Yes	2 or more items checked Yes

Part II: Instructions:

A. Check the book Inadequate ☐ if it has the inadequate column checked for D or E, or if two of the other sections are checked inadequate.

B. Check the book Standard ☐ if three or more of the sections are circled in the standard column.

C. Check the book Excellent ☐ if three or more of the sections are circled in the excellent column.

Written Content Analysis - Level II

Book Title _____ Author _____

Publisher _____ Place _____ Date _____

Check the correct response(s):

The material is: factual____ fictional____ biographical____

The setting is: historical____ contemporary____

The theme of the book is _____

_____

_____

General Instructions:

1. Use this instrument for books that are based upon facts. The book may be an historical record, as with a biography. Or it may be representative of historical events, situations or experiences. (An example might be a fictional story that took place during a specified period in history.)
2. Read through the following pages of the instrument to become familiar with the criteria statements and the guideline items for which you will be finding examples.
3. Skim through the book.
4. Record the information required at the top of this page.
5. Now, go back through the book and respond to each of the criteria sections by following the instructions that precede each section.

Instructions:

Section A. Place a (✓) in the Check column if you find examples of the guideline item statements in the book you are analyzing. Either tally the number of examples for each item statement or write the page numbers in the Examples column.

Section A: The book includes information about Black individuals, Black people as a group, and/ or experiences that have occurred to them

Guideline Item	Check (if present)	Examples (tally or page no.)
1. Black person(s) who have made contributions to their own people or the society		
2. Contributions of Black people to their own people and or the society (e.g., ice cream, soldiers in Civil War)		
3. Significant event(s) in the history of Black people (e.g., Civil War, Harlem Renaissance, march on Washington)		
4. Key issues in the history of Black people (e.g., racism, integration, discrimination, etc.)		
5. Goals and objectives of Black people (e.g., freedom, independence, Black liberation, Black power, Black pride, etc.)		
6. Methods Black people used to meet objectives and work toward goal (e.g., underground railroad, sit-ins, Watts riots, Haitian Revolution, etc.)		
7. Other		
8. Other		

Instructions: Section B: Follow the instructions for Section A.

Section B: The information provided in the book is presented from a Black perspective

Guideline Item	Check (if present)	Examples (tally or page no.)
1. Activities and experiences of individual or groups of Black people are described		
2. The feelings of individual or groups of Black people about their activities or experiences are described		
3. Black people's efforts to protest negative myths, exploitation, and oppression are described		
4. Black people who have been (or are) role models as protestors against society's oppression are described (e.g., Denmark Vesey, Toussaint L'Overture, W.E.B. DuBois, Malcolm X)		
5. Descriptions of the contributions of Black Americans include the importance, or worth, of the contribution to Black people and the society		
6. The book describes Black people working together to solve problems through pooling their own resources and using each other as resources		
7. The book describes Black people (individuals or as a group) as having pride in themselves by demonstrating ambition, creativity, faith, making own decisions about themselves and/or appreciating their own physical appearance and heritage		
8. The book explicitly refers to Black people's efforts to free themselves		
9. Other		
10. Other		

Instructions:

Section C: Use your understanding of The Black Experience: An Historical Overview as the basis for your decision for the following responses. Refer to your study guide notes for help. For each fact presented make a (✓) in the Yes or No column or write in page numbers. Then record the information which you are supporting or rejecting in the Comment column.

Section C: The book provides information which is historically accurate from a Black perspective

Guideline Item	Examples Record Pg. Nos.		Comment
	Yes	No	
1. General facts are accurate (e.g., Africa is referred to as the ancestral homeland of Black people; or the oppression of Black people was created and maintained by the laws and institutions in the society)			
2. Specific facts are accurate according to the period in which the event took place (e.g., the Emancipation Proclamation freed slaves as a military necessity)			
3. Descriptions of Black people's activities and/or feelings about events or circumstances are valid according to the period in which they took place			
4. Other			
5. Other			

Instructions:

Section D: Follow the instructions for Section A.

Section D: The book avoids stereotypes or demeaning descriptions

Guideline item	Check (if present)	Examples (tally or page no.)
1. Early Africans and/or contemporary Black people are referred to as savage, barbarian, or "needing to gain insight"		
2. There is information which justifies the inhumane treatment of Black people (e.g., whites powerless to do anything about it, Blacks need bondage for their own benefit)		
3. Black people are described as being happy or contented in subhuman circumstances (e.g., slavery, poverty, etc.)		
4. Black people are referred to as mentally inferior		
5. The book implies that Black people could solve their problem if they only tried		
6. Other		
7. Other		

Instructions:

Section E: Read the book to one or more children. Use their response as a guide for your answers.

Section E: The book is meaningful to children

Guideline Item	Yes	No	Comment
1. Biographies are presented from a child's point of view (for example, "...let me tell you a true story about Langston Hughes....He got spanked for acting up!*)			
2. Issues and events are described so that they have some relationship to the activities, experiences and maturity level of the children			
3. Other			
4. Other			

*Phyllis Johnson, "Langston Who?" Ebony, Jr., Spring Issue, 1972, p. 33.

Summary Rating Sheet

Book Title_____ Author_____

Part I: Instructions:

Use the Written Content Analysis Instrument as the guide for your responses below. Circle the appropriate box for each section listed on the left of the matrix. Summarize your rating below.

Criteria Section	Inadequate	Standard	Excellent
A. The book includes information about Black people	0 items checked	1-3 items checked	more than 3 items checked
B. The information is presented from a Black perspective	0-1 items checked	2-3 items checked	more than 3 items checked
C. The information is historically accurate from a Black perspective	more than 2 nos. checked	1-2 nos. checked	all Yes items checked
D. The book avoids stereotypes	any items checked	no items checked	no items checked
E. The book is meaningful to children	the No column is checked	1-2 items checked Yes	2 or more items checked Yes

Part II: Instructions:

A. Check the book Inadequate ☐ if it has the inadequate column checked for D or E, or if two of the other sections are checked inadequate.

B. Check the book Standard ☐ if three or more of the sections are circled in the standard column.

C. Check the book Excellent ☐ if three or more of the sections are circled in the excellent column.

Written Content Analysis - Level II

Book Title_____ Author_____

Publisher_____ Place_____ Date_____

Check the correct response(s):

The material is: factual____ fictional_____ biographical____

The setting is: historical____ contemporary____

The theme of the book is_____

_____

_____

General Instructions:

1. Use this instrument for books that are based upon facts. The book may be an historical record, as with a biography. Or it may be representative of historical events, situations or experiences. (An example might be a fictional story that took place during a specified period in history.)
2. Read through the following pages of the instrument to become familiar with the criteria statements and the guideline items for which you will be finding examples.
3. Skim through the book.
4. Record the information required at the top of this page.
5. Now, go back through the book and respond to each of the criteria sections by following the instructions that precede each section.

Instructions:

Section A: Place a (✓) in the Check column if you find examples of the guideline item statements in the book you are analyzing. Either tally the number of examples for each item statement or write the page numbers in the Examples column.

Section A: The book includes information about Black individuals, Black people as a group, and/ or experiences that have occurred to them

Guideline Item	Check (if present)	Examples (tally or page no.)
1. Black person(s) who have made contributions to their own people or the society		
2. Contributions of Black people to their own people and/or the society (e.g., ice cream, soldiers in Civil War)		
3. Significant event(s) in the history of Black people (e.g., Civil War, Harlem Renaissance, march on Washington)		
4. Key issues in the history of Black people (e.g., racism, integration, discrimination, etc.)		
5. Goals and objectives of Black people (e.g., freedom, independence, Black liberation, Black power, Black pride, etc.)		
6. Methods Black people used to meet objectives and work toward goal (e.g., underground railroad, sit-ins, Watts riots, Haitian Revolution, etc.)		
7. Other		
8. Other		

Written Content Analysis - Level II

Book Title_____ Author_____

Publisher_____ Place_____ Date_____

Check the correct response(s):

The material is: factual____ fictional_____ biographical_____

The setting is: historical____ contemporary____

The theme of the book is_____

_____

_____

General Instructions:

1. Use this instrument for books that are based upon facts. The book may be an historical record, as with a biography. Or it may be representative of historical events, situations or experiences. (An example might be a fictional story that took place during a specified period in history.)
2. Read through the following pages of the instrument to become familiar with the criteria statements and the guideline items for which you will be finding examples.
3. Skim through the book.
4. Record the information required at the top of this page.
5. Now, go back through the book and respond to each of the criteria sections by following the instructions that precede each section.

Instructions: Section B: Follow the instructions for Section A.

Section B: The information provided in the book is presented from a Black perspective

Guideline item	Check (if present)	Examples (tally or page no.)
1. Activities and experiences of individual or groups of Black people are described		
2. The feelings of individual or groups of Black people about their activities or experiences are described		
3. Black people's efforts to protest negative myths, exploitation, and oppression are described		
4. Black people who have been (or are) role models as protestors against society's oppression are described (e.g., Denmark Vesey, Toussaint L'Overture, W.E.B. DuBois, Malcolm X)		
5. Descriptions of the contributions of Black Americans include the importance, or worth, of the contribution to Black people and the society		
6. The book describes Black people working together to solve problems through pooling their own resources and using each other as resources		
7. The book describes Black people (individuals or as a group) as having pride in themselves by demonstrating ambition, creativity, faith, making own decisions about themselves and/or appreciating their own physical appearance and heritage		
8. The book explicitly refers to Black people's efforts to free themselves		
9. Other		
10. Other		

Instructions:

Section C: Use your understanding of The Black Experience: An Historical Overview as the basis for your decision for the following responses. Refer to your study guide notes for help. For each fact presented make a (✓) in the Yes or No column or write in page numbers. Then record the information which you are supporting or rejecting in the Comment column.

Section C: The book provides information which is historically accurate from a Black perspective

Guideline Item	Examples Record Pg. Nos.		Comment
	Yes	No	
1. General facts are accurate (e.g., Africa is referred to as the ancestral homeland of Black people; or the oppression of Black people was created and maintained by the laws and institutions in the society)			
2. Specific facts are accurate according to the period in which the event took place (e.g., the Emancipation Proclamation freed slaves as a military necessity)			
3. Descriptions of Black people's activities and/or feelings about events or circumstances are valid according to the period in which they took place			
4. Other			
5. Other			

Instructions:

Section D: Follow the instructions for Section A.

Section D: The book avoids stereotypes or demeaning descriptions

Guideline Item	Check (if present)	Examples (tally or page no.)
1. Early Africans and/or contemporary Black people are referred to as savage, barbarian, or "needing to gain insight"		
2. There is information which justifies the inhumane treatment of Black people (e.g., whites powerless to do anything about it, Blacks need bondage for their own benefit)		
3. Black people are described as being happy or contented in subhuman circumstances (e.g., slavery, poverty, etc.)		
4. Black people are referred to as mentally inferior		
5. The book implies that Black people could solve their problem if they only tried		
6. Other		
7. Other		

Instructions:

Section E: Read the book to one or more children. Use their response as a guide for your answers.

Section E: The book is meaningful to children

Guideline Item	Yes	No	Comment
1. Biographies are presented from a child's point of view (for example, "...let me tell you a true story about Langston Hughes....He got spanked for acting up!*)			
2. Issues and events are described so that they have some relationship to the activities, experiences and maturity level of the children			
3. Other			
4. Other			

*Phyllis Johnson, "Langston Who?" Ebony, Jr., Spring Issue, 1972, p. 33.

Summary Rating Sheet

Book Title_____ Author_____

Part I: Instructions:

Use the Written Content Analysis instrument as the guide for your responses below. Circle the appropriate box for each section listed on the left of the matrix. Summarize your rating below.

Criteria Section	Inadequate	Standard	Excellent
A. The book includes information about Black people	0 items checked	1-3 items checked	more than 3 items checked
B. The information is presented from a Black perspective	0-1 items checked	2-3 items checked	more than 3 items checked
C. The information is historically accurate from a Black perspective	more than 2 nos. checked	1-2 nos. checked	all Yes items checked
D. The book avoids stereotypes	any items checked	no items checked	no items checked
E. The book is meaningful to children	the No column is checked	1-2 items checked Yes	2 or more items checked Yes

Part II: Instructions:

A. Check the book Inadequate ☐ if it has the inadequate column checked for D or E, or if two of the other sections are checked inadequate.

B. Check the book Standard ☐ if three or more of the sections are circled in the standard column.

C. Check the book Excellent ☐ if three or more of the sections are circled in the excellent column.

Toward Next Step

Now that you have learned the process of analyzing one book, try several. Then use the Extent of Availability Survey form to determine what kind of books you will need to add to the classroom library to make it more complete. We have supplied a filled-out copy of the Survey Form using two books as examples. (You will want to use as many books as possible for a more complete picture.) You can use this completed form as your guide.

The Extent of Availability Survey:

1. This sheet should be used after several books have been rated. (You may ask other teachers to help in your survey.)

2. Using the instruments in Lessons One, Two, and Three, check the books you have in your classroom.

Experience I: Extent of Availability Survey

Focus:
To what extent is the Black experience available in the classroom?

Note:
You will participate in a group project that will focus on the fourth area of the Some Criteria for Selecting Books sheet. The results of this project should enable participants to complete this learning unit with not only a bibliography of some recommended books but additionally some notion of how the various books reflect diversity within the Black experience.

Materials needed:
Form - Extent of Availability Survey for Books About the Black Experience (beginning on page 198)

Display - Children's Literature About Black People

Task:
Members of the group will select recommended books that they have analyzed according to analysis instruments, Level I and II. Complete the survey form for each one.

Instructions:

1. Review the Survey so that you can get a picture of the task to be completed.

2. Now select a book to survey. (It may be one that you have analyzed or one that you want to analyze.)

3. Complete the survey form for as many books as you wish.

Note:
If several people in the group participate in this experience, one person may wish to compile the surveyed information, duplicate it, and distribute it to each participant for future response.

Extent of Availability Survey for Books About the Black Experience

Criteria / Book Title	Type of Book								Part of the World			
	Biography	History	Fiction	Poetry & Drama	Myths & Folklore	Text	Resource	Magazine	Africa	United States	West Indies	Others
Goggles			x				x			x		
Song of the Empty Bottles			x				x			x		
What we have			x				x			x		
What we need												

Criteria / Book Title	Diversity of Region Within U.S.					Community Setting						
	West	North	South	East	Midwest	Urban	Suburban	Rural	Well-to-do	Middle-Income	Working Poor	Poverty
Goggles				×		×			unknown			
Song of the Empty Bottles		unknown				×					×	
What we have				×		×					×	
What we need							×					

Criteria / Book List	Black: Historical and Contemporary Experiences and Issues									Diversity in Family Composition and Structure				
										Nuclear			Extended	
	African Beginnings/ Contemporary	Slave Trade	Slavery	Civil War & Reconstruction	Contemporary America	Racism	Black Power	Customs and Cultural Traditions	Black Contributor	Two Parents	Female Parent	Male Parent	With Relatives	With Non-Relatives
Goggles					x									
Song of the Empty Bottles					x						x			
What we have					x						x			
What we need														

Criteria / Book List	Diversity in Appearance						Diversity in Goals, Conditions, and Folkways of Black People										Role Models		
	Complexion				Hair		Goals			Conditions				Folkways						
	Light	Medium	Dark	Other	Straight	Brush/Braid	Physical Survival	Equality	PanAfricianism	Housing	Economics	Education	Other	Language	Routines/Rituals	Recreation/Esthetics	Sense of Community	Community	Other	Occupational
Goggles			x			x	x						x							
Song of the Empty Bottles					x									x	x	x	x	x		
What we have			x		x	x	x							x	x	x	x	x		
What we need																				

Criteria / Book Title	Type of Book								Part of the World			
	Biography	History	Fiction	Poetry & Drama	Myths & Folklore	Text	Resource	Magazine	Africa	United States	West Indies	Others
What we have												
What we need												

Criteria / Book Title	Diversity of Region Within U.S.					Community Setting						
	West	North	South	East	Midwest	Urban	Suburban	Rural	Well-to-do	Middle-Income	Working Poor	Poverty
What we have												
What we need												

Criteria / Book List	Black: Historical and Contemporary Experiences and Issues									Diversity in Family Composition and Structure				
										Nuclear			Extended	
	African Beginnings/ Contemporary	Slave Trade	Slavery	Civil War & Reconstruction	Contemporary America	Racism	Black Power	Customs and Cultural Traditions	Black Contributor	Two Parents	Female Parent	Male Parent	With Relatives	With Non-Relatives
What we have														
What we need														

Criteria / Book List	Diversity in Appearance						Diversity in Goals, Conditions, and Folkways of Black People										Role Models		
	Complexion				Hair		Goals			Conditions				Folkways						
	Light	Medium	Dark	Other	Straight	Brush/Braid	Physical Survival	Equality	PanAfricianism	Housing	Economics	Education	Other	Language	Routines/Rituals	Recreation/Esthetics	Sense of Community	Community	Other	Occupational
What we have																				
What we need																				

REFERENCES

Books About Black People for Children

Arkin, David. Black and White. Music by Earl Robinson. The Ward Ritchie Press, Los Angeles, 1966.

The civil rights struggle for school desegregation is described in this easy-to-read book. The medium is a song that is a story about the freedom of black and white children to attend school together. The illustrations, using black-and-white drawings, accent the book's message by depicting black and white children together. The book may be used as a reader.

Behrens, June. A Week in the Neighborhood. Illustrated by Jim Gindraux. Elk Grove Press, Inc., New York, 1968.

Mark is given a brand-new dollar bill for a birthday present. The next day Mark goes to the city with his dollar. But after stopping in the drugstore, hardware store, bank, bakery, and post office, he can't really decide what he wants to buy, because there are so many things he can purchase with his dollar. Finally, Mark goes into a pet shop and sees a white, fluffy guinea pig, and decides that this is what he will spend his dollar on. The striking four-color illustrations depict Mark and his mother in an integrated environment. The book may be used as a reader and to generate interest in arithmetic as well.

Beim, Jerrold. Swimming Hole. Illustrated by Louis Darling. William Morrow & Company, New York, 1950.

Racial prejudice in children is depicted and ridiculed in this story, which takes place in either a small town or a suburb. Steve, a white boy, does not want to play with the boys at the swimming hole, because there are two black boys in the group. The other boys then ignore Steve and refuse to play with him, because he is red (sunburned). The story ends with the statement that "It doesn't matter what color people are." The illustrations, some in color, depict integrated settings.

Beim, Lorraine and Jerrold. Two Is a Team. Illustrated by Ernest Crichlou. Harcourt, Brace, & World, Inc., New York, 1945.

Two young friends, black and white, get into trouble racing their homemade scooters. The two boys find that if they work as a team, they can soon pay for the damage. Color illustrations depict them in an integrated suburban town.

Boone, Margaret. Martin Luther King, Jr.: A Picture Story. Illustrated by Roszel Scott. Children's Press, Chicago, 1968.

This is the story of Martin Luther King, Jr., growing up in Atlanta, Georgia, where he lived with his mother, father (a minister), sister

Christine, and brother Alfred. On Sundays, Martin Luther King, Jr., enjoyed going to church to listen to his father's sermon. He liked playing sports with the other children in the integrated neighborhood. As a child, Martin Luther King, Jr., would always think about what he would become when he grew up. He wondered if he might become a doctor, or perhaps a lawyer. But when he grew up he became a minister like his father. The sketches in black and white show Martin Luther King, Jr., at home with his family. The teacher may need to read the story to the children.

Burch, Robert. Joey's Cat. Illustrated by Don Freeman. The Viking Press, New York, 1969.

Joey is busy trying to help his cat protect her young kittens until his father, a policeman, captures the possum that is frightening mama cat. The drawings include Joey's mother and father and indicate that they live in the country rather than the city.

Desbarats, Peter. Gabrielle and Selena. Illustrated by Nancy Grossman. Harcourt, Brace & World, Inc., New York, 1968.

This is a story about two girls, Selena an Afro-American, and Gabrielle, a white girl, who had been as close as two sisters all eight years of their lives. They were so close, and knew each other so well, that sometimes they even knew what each other was thinking. One day Gabrielle thought of a game for them to play in which Gabrielle would be Selena, and Selena, Gabrielle. Gabrielle goes to Selena's house to stay and Selena goes to Gabrielle's house. The parents play the game too, however, and things just don't go too well. So the girls each return to their own home. The black-and-white sketches depict Gabrielle's family which includes her mother, father, and baby sister in a suburban middle-class area.

Freeman, Don. Corduroy. The Viking Press, New York, 1968.

Corduroy, a cute walking-and-talking teddy bear, gets lost in a department store trying to find the button missing from his pants. The next day Lisa, a young girl, comes back to the store with her mother to buy Corduroy. At home Lisa sews a new button on his pants and both Curduroy and she are glad to be new friends. This fantasy is illustrated with colorful pictures by the author.

Gill, Joan. Hush, Jon! Illustrated by Tracy Sugarman. Doubleday & Company, Inc., New York, 1968.

Jonathan, the young boy portrayed in this story, is very bored, and wants his mother to take him and his best friend to the zoo. However, Jonathan's mother has to stay home and take care of his five-month-old sister, Samantha. This annoys Jonathan. It seems to him that Samantha is just too much trouble. So he goes around the house making all sorts of noises, and gets into everything.

Robbie's mother finally takes Robbie and Jonathan to the zoo. At the zoo they have lots of fun. However, when Jonathan returns home and hears Samantha crying as usual, he storms into the room and makes a horrible face at her. This makes Samantha laugh. Jonathan continues to play with her, and Samantha no longer cries. The sketches, which are black and white, depict Jonathan's mother and sister.

Greenberg, Polly. Oh, Lord, I Wish I Was a Buzzard. Illustrated by Aliki Brandenberg. The MacMillan Company. Beverly Hills, Ca., 1968.

The story, told in the first person, is about the childhood of a little girl. The girl tells of going with her daddy to the fields every day to pick cotton, when all the time she wished that she could be doing something else. The bright, colorful illustrations depict attractive black people in cotton fields. The story could depict slavery times in the South or Southern living today. Easy-to-read, large print. The story depicts symbols that can be damaging to black people

Hill, Elizabeth Starr. Evan's Corner. Illustrated by Nancy Grossman. Holt, Rinehart & Winston, New York, 1967.

Evan, a young boy about seven, wished he had a place all to himself, just like a canary in a cage or like a flower that has its own pot. Evan tells his mother about his wish, and she tells him that he may choose any corner in the house and it will belong only to him. Evan is very happy about this and starts to fix up his little corner by painting a picture, buying a turtle, and making furniture out of old box crates. Colorful sketches depict Evan's family as they prepare for dinner, but Evan even eats dinner in his corner so he won't be bothered by any members of his family which includes mother, father, three sisters, and two brothers. The story takes place in the city.

Hodges, Elizabeth Jamison. Free as a Frog. Illustrated by Paul Biovanopoulos. Addison-Wesley Publishing Co., Inc., Reading, Mass., 1969.

Ten-year-old Vinnie very freely danced for her family and friends but her six-year-old brother, Johnny, is so shy that all he can do is hide. When Johnny finds a frog that he can share with his friends at school, he begins to feel as free as Vinnie. The black-and-white drawings portray Johnny with many relatives and friends. His school is integrated.

Horvath, Betty. Jasper Makes Music. Illustrated by Fermin Rocker. Franklin Watts, Inc., New York, 1967.

Jasper thinks he needs a guitar more than anything else, but his mother and father say that he needs shoes, and a coat, and no guitar. Grandfather helps Jasper by giving him a snow shovel, and Jasper

begins to earn the money he needs for his guitar. Brown-and-white illustrations portray the small town Jasper lives in.

Horvath, Betty. Hooray for Jasper. Illustrated by Fermin Rocker. Franklin Watts, Inc., New York, 1966.

Everyone in Jasper's family was always saying that he was too little --his father, his mother, his sister, and his brothers. And Jasper feels very little until his grandfather tells him the way to grow. The brown-and-white illustrations depict Jasper's family living in a small town or rural area.

Justus, May. New Boy in School. Illustrated by Joan Balfour. Hastings House Publishers, New York, 1963.

Mr. Lane's job as a construction worker demands that he move his family from Louisiana to Nashville, Tennessee. Lennie, his seven-year-old son, has a difficult time adjusting to the new integrated school where he is the only black person in the class. With the encouragement of his mother and father, Lennie finally gets over his shyness and begins to feel that he really belongs. Effective black-and-white drawings illustrate the story. Lennie is too fearful for the circumstances he encounters. The story has negative stereotypes.

Keats, Ezra Jack. A Letter to Amy. Harper & Row Publishers, New York, 1968.

Peter is plannning a birthday party and wants to mail an invitation to someone very special. However, while on the way to the mailbox, strong winds and rain force the invitation from his hand, blowing it up and down the streets of the city. Bright and colorful illustrations of the party are shown, along with Peter's mother as she brings in the cake with candles.

Keats, Ezra Jack. Hi, Cat! The MacMillan Company, New York, 1970.

Archie, an Afro-wearing young boy, joins Peter and Willie for a street performance, which is ruined by a stray cat. Colorful illustrations by the author portray the group of children in city streets.

Lexau, Joan M. I Should Have Stayed in Bed. Illustrated by Syd Hoff. Harper & Row Publishers, New York, 1965.

From the time Sam wakes up one morning, everything seems to go wrong at home and at school. A humorous story illustrated with amusing cartoon-like illustrations. The story includes Sam's mother and father and the drawings depict integrated situations.

Lexau, Joan M. Benjie, On His Own. Illustrated by Don Bolognese. The Dial Press, New York, 1970.

When Benjie gets out of school one day and finds that his grandmother isn't waiting to walk him home, he starts to worry. After waiting awhile, Benjie finds his way home alone and discovers his grandmother is ill. Living in the city where people are often impersonal, Benjie doesn't know anyone to go to. But his yells for help are soon answered by neighbors who come to grandma's assistance. Black-and-white illustrations depict common city scenes in lower-income areas.

Lexau, Joan M. The Homework Caper. Illustrated by Syd Hoff. Harper & Row Publishers, New York, 1966.

Ken Noonan, a black boy, joins his good friend Bill, a white boy, to look for his missing homework. They decide to do everything the same way they did it the previous day in order to find out exactly what happened. They discover that Ken's younger sister had taken the paper and left her own homework as a gift. Cartoon-like characters.

Mannheim, Grete. The Two Friends. Alfred A. Knopf, Inc., New York, 1968.

When Jenny arrives at school the first day, she starts to feel sad and lonely because she does not know anyone. However, she meets a white girl and they become the best of friends. They walk to and from school together and play all sorts of games. The black-and-white photographs show Jenny as she prepares dinner and sets the table for her family of six which includes her mother, father, two sisters, and brother. The story appears to take place in the city.

Martin, Patricia. The Little Brown Hen. Illustrated by Harper Johnson, Thomas Y. Crowell Company., New York, 1960.

Willie wakes up one morning, only to discover that his little brown hen has disappeared from his farm in the country. But Willie has another worry also, because the following day is his mother's birthday and he has no present to give her. Willie knows that his mother likes she had a pair of ducks to keep the weeds and bugs out of the strawberry patch. However, the end of the story brings a surprise for Willie, for he finds not only his little brown hen, but a nest of young ducklings as well. The drawings in black and white depict Willie and his mother together on the farm.

McGovern, Ann. Runaway Slave: The Story of Harriet Tubman. Illustrated by R. M. Powers. Scholastic Book Services, New York, 1965.

The story of Harriet Tubman, the escaped slave, who led many slaves to freedom via the Underground Railroad. The story begins when Harriet is seven years old and describes the adventures of her life until death. This is a long story which would have to be read to young children, but the adventures and simple language should hold

their interest. Since illustrations lack color and detail, it is suggested that picture displays be used along with book.

Molarsky, Osmond. Song of the Empty Bottles. Illustrated by Tom Feelings. Henry Z. Walck, Inc., New York, 1968.

Thaddeus' mother cannot afford $15.00 to buy him a guitar, therefore, Thaddeus must earn the money himself. He has a difficult time until he gets a new idea from Mr. Andres, who sings songs and plays his guitar at the Neighborhood House. The two-color illustrations are very realistic.

Myers, Walter. Where Does the Day Go? Illustrated by Leo Carty. Parents' Magazine Press, New York, 1969.

It all begins when Steven asks his father where the day goes. The multi-racial group of children that Steven's father has taken to the city park all take turns trying to answer the question. Father explains that night and day are as different as people, but both are needed as are all kinds of people. Steven and his father are black, as portrayed in the color illustrations.

Roberts, Nancy. A Week in Robert's World: The South. The MacMillan Company, New York, 1969.

Living in North Carolina seems to be fun for Robert Lee, the middle-class boy portrayed in this story. Each morning he rides the school bus to school with his four sisters. In school he enjoys reading and molding clay. After school Robert Lee hurries to the cornfield for a game of hide-and-seek with his sister before going home. Some of the black-and-white photographs show Robert Lee having a birthday party, attending church with his father, mother, and sister, and going grocery shopping.

Rosenbaum, Eileen. Ronnie. Illustrated by Gloria Kitt. Parents' Magazine Press, New York, 1969.

The story depicts Ronnie, his sister, and their father on an outing in the city. The black-and-white photographic illustrations are very good and portray a lower-working-class environment.

Scott, Ann Herbert. Sam. McGraw-Hill Book Company, New York, 1967.

This story takes place in the home of Sam's middle-class family which includes his father, mother, sister, and brother. It seems as though Sam, the youngest member of the family, cannot find anyone in his family who has time to play with him. Finally, his mother gives him a job helping her in the kitchen. Although the illustrations are not very colorful, the drawings are good, realistic portrayals of the family.

Scott, Herbert Ann. Big Cowboy Western. Illustrated by Richard W. Lewis. Lothrop, Lee & Shepard Co., Inc., New York, 1965.

Little Martin gets a holster and a pair of silver guns for his fifth birthday, but no one believes that he's a big cowboy because he doesn't have a horse. Finally, the little cowboy adopts the horse of Mr. Arrico, who comes by the housing project where Martin lives, selling vegetables and fruits every day. The four-color drawings depict Martin's mother and five sisters.

Sharpe, Stella Gentry. Tobe. The University of North Carolina Press, 1939.

Tobe is a six-year-old boy who will tell you all about his family of ten, which includes his father, mother, two sisters, and five brothers, and about their farm, which is in the rural area of North Carolina. The black-and-white photographs are very clear and show Tobe and his family as they work on the farm together. Animals are also included in the illustrations.

Steptoe, John. Stevie. Harper & Row, New York, 1969.

A realistic story about a child who gets stuck baby-sitting a younger neighborhood child. The younger child is perceived as a pest, because he breaks the older child's toy and constantly gets him in trouble with his parents and friends. But after the younger child's father and mother take him home for good, the older child begins to think maybe he wasn't so bad after all.

Steptoe, John. Uptown. Harper & Row, New York, 1970.

This is the story of two boys who wonder what their occupations will be when they grow up. While the two boys walk through Harlem, they observe junkies, cops, Brothers, karate experts, and hippies, and try to visualize what it would be like to be one of these persons. The illustrations are paintings of childhood moods.

Udry, Janice May. What Mary Jo Shared. Illustrated by Eleanor Mill. Albert Whitman & Company, Chicago, 1966.

Sharing time at school always seemed to create a problem for Mary Jo. For she is somewhat shy, and cannot think of anything that would be of interest to share with her class. Finally Mary Jo comes up with an idea that no one else in the class has ever thought of; she decides to share her father. Colorful illustrations add to the appeal of the story.

Udry, Janice May. What Mary Jo Wanted. Illustrated by Eleanor Mill. Albert Whitman & Company, Chicago, 1968.

A warm and cheerful story of a young girl, Mary Jo, who wishes she had a dog more than anything else on earth. The illustrations in

color depict Mary Jo's family, which includes the mother, father, brother, and sister, and their home in the city.

Vogel, Ilse-Margaret. Hello, Henry. Parents' Magazine Press, New York, 1965.

Little Henry, who is white, gets lost in a supermarket and meets another child named Henry, who is black. The two Henrys enjoy themselves playing together until they find their mothers. Colorful illustrations depict the humor and fantasies of the story.

Books About Africa

Bernheim, March and Evelyne. A Week in Aya's World: The Ivory Coast. Crowell-Collier Publishing Company, New York, 1969.

This book depicts the life of Aya, a young girl, living in the city of Abidjan in the Ivory Coast. Black-and-white photographs portray Aya's family and friends in the city, and her trip to visit her cousin in a small village. The various activities described will help to give children a sense of African culture.

Clarke, Mollie. Congo Boy. Illustrated by Beatrice Darwin. Scholastic Book Services, New York, 1965.

An African folktale about a little Congo boy who wants to go hunting with his father. But his father says that the boy cannot go hunting until he has his own spear. So Congo boy finds a root and begins a series of exchanges, until he finally gets a spear. Illustrations portray African people, dress, and animals.

Doss, Helen. Friends Around the World. Illustrated by Yoko Mitsuhashi. Parents' Magazine Press, New York, 1968.

This book depicts the similarities of children around the world. Pictures include children from Africa, China, India, the United States, the Soviet Union, and Mexico.

Elkin, Benjamin. Such Is the Way of the World. Illustrated by Yoko Mitsuhashi. Parents' Magazine Press, New York, 1968.

A well-told tale of a little boy named Desta who loses his pet monkey while taking his father's cattle to graze. Through a series of adventures and trades, Desta finally recovers his monkey. Brightly colored illustrations depict African characters.

Hopkins, Marjorie. And the Jackal Played the Masinko. Illustrated by Olivia H. H. Cole. Parents' Magazine Press, New York, 1969.

A folktale about a boy name Haptu who lives with his uncle in Ethiopia. Haptu and his uncle have three animal servants, but they will not do their work for Haptu until he gets them gifts from the king. Colorful illustrations depict animals engaging in human activities.

Obrist, Cecilia. Tombo and the Drums. Illustrat by William Stobbs. Ginn & Company, Ltd., London, 1967.

A little boy named Tombo would like to have talking drums like his father's and grandfather's. His father gives him some drums, and Tombo finds that they talk to animals, too. The illustrations depict Tombo, his father, and his grandfather. Many animals of Africa are also shown.

Rockwell, Anne. When the Drum Sang. Parents' Magazine Press, New York, 1970.

An African folktale written in simple text with beautiful illustrations portraying attractive African people in native dress. A little girl named Tselane is captured by a bad zimwe who puts her in his big drum and makes her sing songs. He fools people by having Tselane sing beautiful songs when he plays his drum. At last Tselane is rescued by her mother and father and the zimwe is driven off.

Sutherland, Efua. Playtime in Africa Illustrated by Willis E. Bell. Atheneum, New York, 1962.

a simple and charming Ghanian book depicting children playing games familiar to many American children. The rhythmic text is illustrated in beautiful black-and white photographs. This book depicts African children as being very similar to children of America.

Supplemental Texts and Book Series

Bowmar Early Childhood Series, Ruth Jaynes. Illustrated by Harvey Mandlin. Bowman Publishing Corporation, Glendale, Ca., 1967.

Watch Me Indoors - An easy-to-read story about a five-year-old Afro-American girl, Kathy, who takes her mother to school for a visit.

Do You Know What? - Melissa, the Afro-American girl portrayed in this story, has several names that people call her by.

Holt Urban Social Studies Series, Peter Buckley and Hortense Jones. Holt, Rinehart & Winston, Inc., New York, 1965.

These social studies texts are written in easy language, with photographs portraying various racial and ethnic groups living in the city. They include many lower-income families.

New Peak Series - Special Center, Nairobi, Oxford University Press, London, 1965.

New Picture Book - This book is made up almost entirely of pictures, but includes alphabets and numbers. It is a pre-reader designed to help teach reading skills, but not reading. Includes Africans in pictures.

New Peak Reader 1 - A beginning reader with controlled vocabulary. Describes the life of an African boy and girl at home and school.

Our East African Home - A supplementary reader designed for use after finishing New Peak Reader 1. The book is based on the life experiences of African children living in Kenya.

Eight City Starter Books, Charlemae Rollins. Scott, Foresman & Company, Glenview, Illinois, 1969.

A series of eight paper booklets in easy-to-read language with colorful illustrations depicting black Americans. One of the booklets features very short biographies of famous black Americans.

The Skyline Series, Virginia Brown and others. Webster Division, McGraw-Hill Book Company, New York, 1965.

Includes Primer, Book A, Book B, and Book C. These stories include a variety of racial and social groups. The experiences described will seem common to many city children.

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